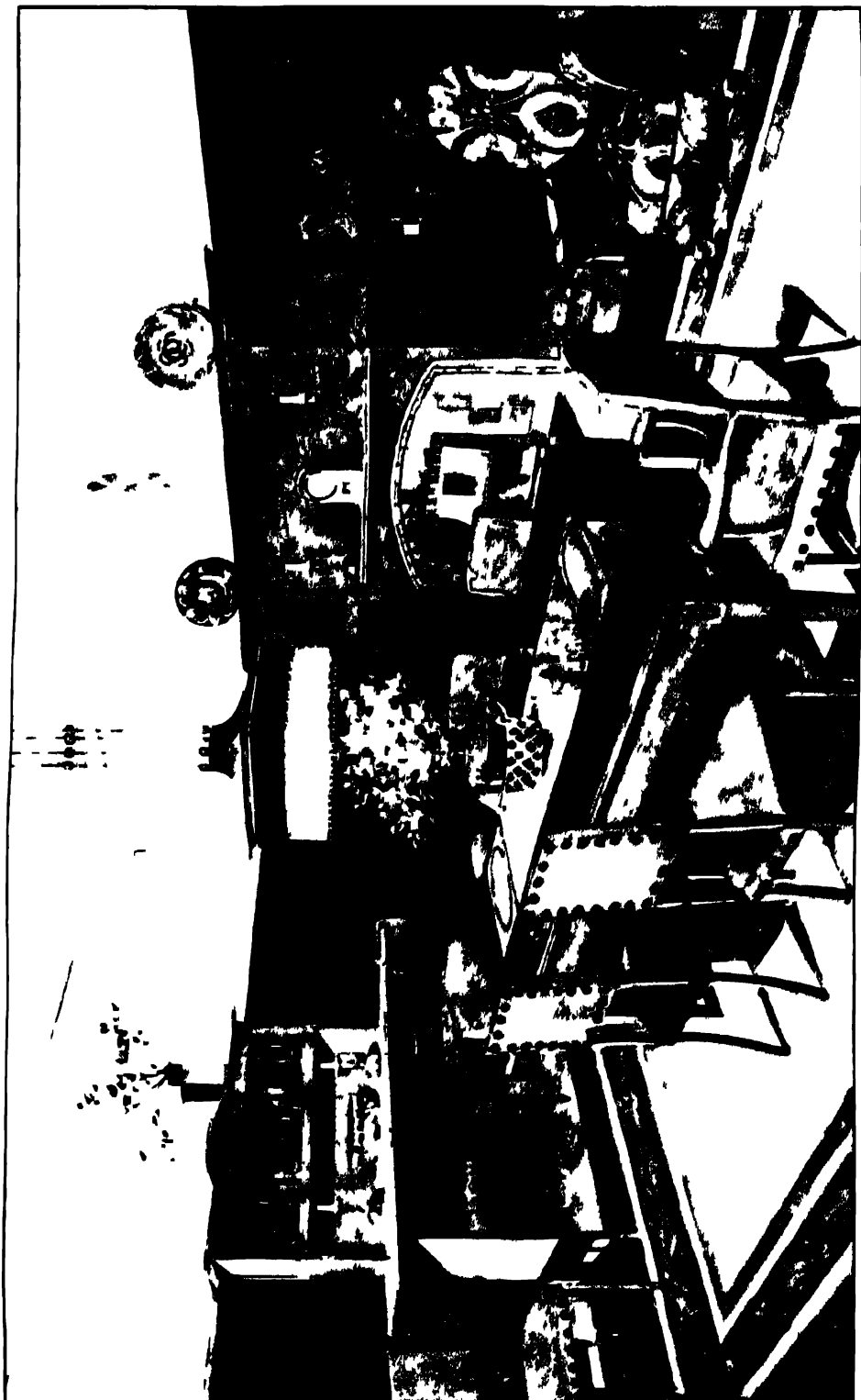


**THE BOOK OF
• THE HOME •**



THE BOOK OF THE HOME

A Comprehensive Guide on all
matters pertaining to the Household

NEW EDITION

Prepared under the Editorship of
MRS. C. E. HUMPHRY

(Madge 'of Truth')

With Contributions by
Many Specialists

VOLUME I

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PREFACE.

The original idea of *The Book of the Home* was to make it a complete work of reference on all subjects connected with household management. In the new edition this intention has not only been strictly adhered to, but has also been developed and widened to suit the up-to-date conditions of life. The world has progressed in many ways, and its advance in science, the arts, commerce, and hygiene is faithfully reflected in the home. A reliable guide to all such matters is one of the first essentials to the young wife entering upon the duties of Home-making, and *The Book of the Home* may be regarded as such with all confidence.

With this object in view each section has been entrusted to a writer whose special knowledge of the subject has been amply proved by former work. The hundred and more contributors are all specialists entitled to speak with the highest authority on their several subjects.

The additions made cover the latest inventions and improvements in connection with the domestic arts and with regard to the many avocations and amusements which form so important a part of the programme of existence.

The contents of *The Book of the Home* may be grouped under four principal heads. The first deals with the House, and everything appertaining to it; the second with the everyday routine of the Household; the third with out-door duties, occupations, and amusements, including social relations and the subject of dress; while the fourth gives sound systematic and practical counsel on the management of children from their earliest infancy to the time when they are started in life on their own account.

It is with a feeling of confidence that the new edition is offered to the public as a work of reference on all matters connected with the Home, valuable to the experienced and indispensable to the novice.

C. E. H.

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THE CHOICE OF A HOUSE.

Town versus Country.—As places of residence both town and country have their special advantages and disadvantages. In the country the air is purer and the surroundings are usually quieter than in the town. Rents, rates, and wages are lower; milk, butter, eggs, poultry, and vegetables are sometimes, but not always, cheaper. The washing-bill is less, and the labour of house-cleaning lighter than in cities, where the atmosphere is charged with the smoke of many chimneys. Water, however, is often scarce and bad, and drainage defective. Meat is generally more expensive than in towns, because there is little competition among butchers, and foreign meat can seldom be procured. Groceries are also dearer at village shops. If the income-earner's occupation is in the city the cost of travelling to and fro may more than counterbalance the advantage of the lower country rent, to say nothing of the loss of time and the wear and tear caused to health by frequent travelling. On the other hand, country air and country pursuits may be of great benefit, especially to children.

Before making an offer for a house in the country enquire carefully the nature of the drainage and water-supply, the distance from the church, from the nearest doctor, from the post office and telegraph office, from the railway station, from shops, and, if there are children in the family, from a good school; also whether the house is near a noisy railway station, a forge, stables, poultry-yard, steam-laundry, or other noise-producing business, byres, shambles, tan-yard, or chemical works. The amount of rates, and whether they are likely to increase, are other points which should not be neglected.

Though rents are higher in towns the necessities of life are generally cheaper. One is more in touch with the world than in the country. In a large town people of all shades of opinion can find congenial companions, and owing to the prevalence of libraries, they need never be at a loss for reading. As a rule, also, there is no lack of public and private schools suitable for children of different classes and ages. The chief disadvantage of a crowded neighbourhood is the rent. It is very difficult to get a small cheap house in a nice locality in a town. Then there is the important question of fresh air and exercise. To enjoy a game of golf or cricket, or even a good walk, a journey has generally to be taken by omnibus or train, and this, of course, costs money.

Suburban Houses.—A suburb, being intermediate between town and country, usually shares the advantages and disadvantages of both. Rents are higher than they are in the latter, and lower than in the best parts of the former. At the same time, when considering this question, those who have to travel daily to a town must bear in mind the expense of the journey, whether by tramcar, omnibus, or rail. The cost of living depends a good deal upon locality. In suburbs inhabited chiefly by well-to-do people it is apt to be high, but in other districts it is sometimes very low indeed, for the local shops make it their business to cater for the particular class resident in the neighbourhood, and also have to compete with enterprising town firms who find it profitable to serve suburban customers. The competition naturally tends to keep down prices.

In many suburbs there is no lack of social intercourse. Where there are plenty of neighbours, not too exclusive, one can choose one's own friends, and the task is rendered easier by the many opportunities for meeting which are afforded by clubs and societies of various kinds. The educational and social advantages which children may gain by attending good schools must not be overlooked.

Suburban houses are often small and badly constructed, but the intending tenant who takes the trouble to study the subject will generally manage to find what suits him. It is ignorance on the part of the public alone that enables the jerry-builder to thrive.

Detached and Semi-detached Houses.—In selecting a house careful enquiry should always be made about the neighbours next door. If they happen to be a large unruly family, they may cause much annoyance. If they are very musical, the constant practising, easily heard through thin walls, may be more distressing than can be imagined by those who have not been tortured by it.

The rents of detached and semi-detached houses are usually higher than those of houses of similar size in a row, and the gardens attached to the former are another source of expense. People sometimes think the increased rent will be made up by the supply of fruit and vegetables. This idea is usually erroneous. The wages of a gardener and the cost of manure, plants, and implements make home-produced vegetables more expensive than those bought in a shop.

Flats.—The principal advantage of flats, and the one that has probably rendered them so popular, is that they require fewer servants than does a house. In fact, many people living in small flats dispense with servants altogether, and only have a woman in for a few hours in the morning to do the work. Families that could not do without three or four servants in a house can manage with one or two in a flat.

Flats are popularly supposed to be cheaper than houses, but in good neighbourhoods in London their rents are very high indeed. Sometimes "extras" are added on to the rent, such as lighting the stairs, key to the little lawn attached to the buildings, tips to the porter, and so on. The extent of these "extras" should be enquired into beforehand, as they vary

in different localities. As a rule, the landlord pays for the lighting, cleaning, and carpeting of the hall and staircase, for the lift and attendant, the local rates (including water-rate), property tax and inhabited house-duty, and in addition to his rent the tenant pays for gas and electric light according to the quantity recorded by his own meters.

The fact that there is often no need to go up and down stairs is a great inducement to many people to take a flat; they should, however, remember that ground and first-floor flats are very dear, the cheaper ones being up a great many flights of stairs. In many of the low-priced "mansions" there are no passenger-lifts, and the advantage of having the sitting-room and bedrooms on the same floor is almost outweighed by having to climb up and down a hundred steps on going out of or coming into the flat. In some cheaply-built "mansions" little attention is paid to the exclusion of neighbours' noise. People who are irritated by piano-playing should remember this fact. It is becoming the practice to advertise a couple of unfurnished floors in an ordinary house as a "flat" or a "maisonnette", and people are often deluded into long journeys by this means. A real "flat" is, of course, quite a different thing, as it is entirely self-contained.

Newly-built Houses.—In the choice of a house it is advisable to avoid one that is only just built. Many deaths and a vast amount of illness have been caused by hurrying to take possession before the walls are dry. Much, however, depends upon the state of the weather during the construction of the house, the rapidity with which the house has been built, and the steps taken to dry the building. For example, a house designed by the writer for a Medical Officer of Health was occupied as soon as the workmen had finished, and no ill effects followed, but for some weeks fires had been kept burning in the principal rooms, the windows had been constantly open during the day in fine weather, and the moisture on the walls had been wiped off every morning.

Importance of Nice Neighbours.—Before taking a house, especially on lease or long agreement, it is very necessary to know something about the residents in the vicinity; for if the world is small, it is so only for those with money and leisure to move about. People with limited means must make their friends in their immediate neighbourhood. For this reason, too, it is unwise to settle in any place permanently without introductions. English society is notoriously exclusive, though perhaps less so than it used to be, and a long period of isolation is apt to be the lot of any family that comes without credentials of some sort.

Former Tenants.—It is very desirable to enquire into the antecedents of the house and its last occupants. If they have been objectionable people this may cause prejudice against their successors. The idea that because one tenant has run away in debt the next may do the same, seems irrational enough, yet it has to be reckoned with. Such enquiries are also important from a hygienic point of view. If the former occupants suffered often from illness—sore throats or diphtheria for example—it may be safely inferred that the drains or sanitary fittings are in a bad state.

SITUATION.

Soil.—There are two requirements without which the most attractive house should be unhesitatingly rejected. It should be well built and situated on healthy soil. If on unwholesome soil, flimsily built, and insanitary in its construction, it will be found a very dear home, be the rent what it may. Though little may be paid to the landlord, a great deal will probably

be paid to the doctor. The soil has very great influence on the health of the inhabitants. This is an important matter to bear in mind when contemplating purchase or a long lease. Attacks of cholera, dysentery, paroxysmal fevers, typhoid and various forms of remittent fevers have often been caused by emanations from the soil; and damp soils are the frequent cause of rheumatism and of diseases of the respiratory organs.

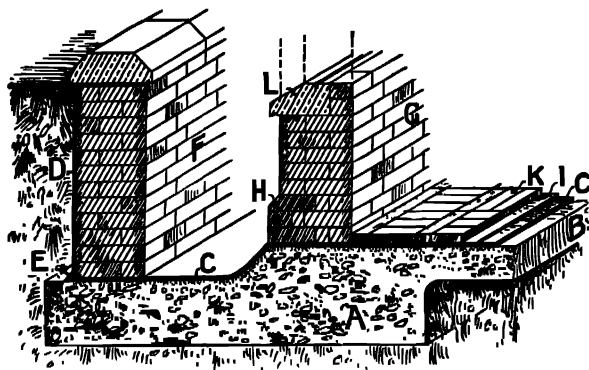


Fig. 1.—Open Area around Basement, with Ground-layer, Damp-course, &c.

A, Concrete foundation; B, concrete ground-layer; C, horizontal asphalt damp-course; D, vertical asphalt damp-course¹; E, asphalt joint¹; F, area wall; G, house-wall; H, brick plinth; I, mastic for wood blocks; K, wood-block flooring; L, stone window-sill.

¹ May be omitted without much disadvantage

The two principal dangers connected with soils are ground-water and ground-air. In low-lying districts the former often rises to within a foot or two of the surface, and in many other districts it fluctuates very considerably on account of rainfall and other atmospheric conditions. Above the level of the ground-water, the pores of the soil are filled with air, which is often heavily charged with moisture, and with offensive gases from leaking drains and gas-pipes, from cess-pools, and from decaying vegetable matter. Every rise of ground-water forces this polluted air upwards, and, unless special precautions have been taken, the air is driven into the houses above. In cold weather especially, the same upward movement also occurs in ill-constructed houses,—although on a much smaller scale,—in consequence of the varying pressure of the air within and without the house. Town-houses are particularly liable to pollution with ground-air, as the paving of the adjacent streets and yards is usually made as impervious as possible. The only preventive consists in covering the whole site of a house with an impervious layer of concrete and asphalt, as shown at B and C in fig. 1.

“Made earth”, as it is called, is much to be dreaded as a soil on which to build human habitations. It is “made” by filling up hollow places with rubbish—often the decaying refuse of dust-bins. Such refuse contains a

large amount of organic matter, during the slow putrefaction of which noxious gases are generated, and as gases of all kinds readily find their way through the soil, they are soon driven up into the house that stands over them. Rubbish should be exposed for at least two or three years to the air and sunlight before it is in any way safe to build upon. It is an unfortunate fact that sometimes good material, such as sand or gravel, has been dug out and sold, the space that it occupied being filled with rubbish, and on this foundation houses have been built, the tenants believing themselves to be living on gravel soil.

After "made earth" the worst soil is stiff clay, because it retains and

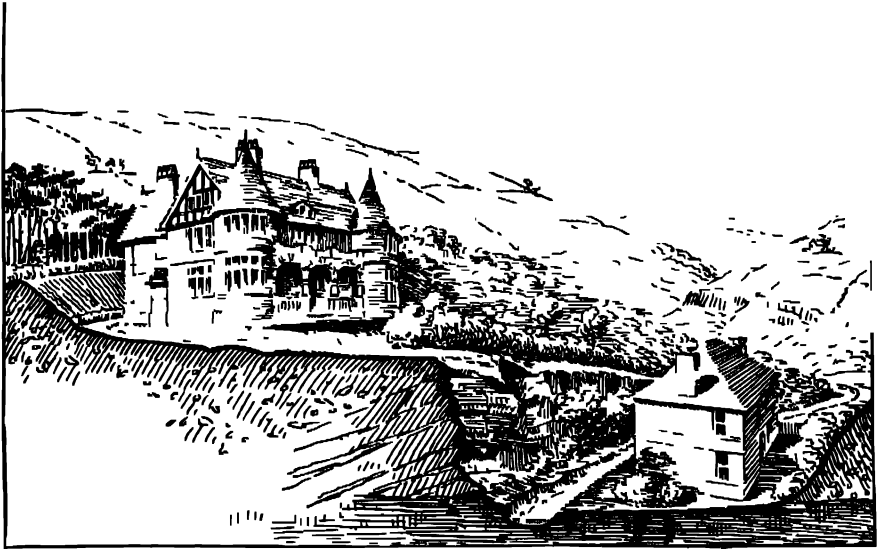


FIG. 2—Healthy and Unhealthy Sites.

Upper House, warm and dry on pervious stratum, Lower House, cold and wet on low-lying impervious stratum.

holds so much water that it is always damp. Professor De Chaumont says, "perhaps the worst combination is a shallow layer of gravel or sand, with stiff clay beneath". A pervious soil, such as gravel, chalk, or sand, if of sufficient depth, is the best on which to build (fig. 2), but if the surface soil above the chalk is only two or three feet in depth, a large amount of watering is required in a dry summer to keep the lawns and gardens in good condition.

The dangers to health from living on damp or undrained land are sometimes not fully realized. Many people think that rheumatism is the chief, if not the only, evil to be feared from damp, but it is merely one, and by no means the worst. It has been most conclusively proved, both in Britain and America, that phthisis, ague, croup, dysentery, and other diseases are frequently caused by residence on damp soil. The death-rates from consumption in a number of towns have been reduced one-half by

proper drainage of the subsoil. Coughs and colds are prevalent among dwellers on clay. In long-continued drought, too, clay is apt to crack so as to cause deep fissures which may seriously endanger the foundations of badly-constructed houses.

It is obviously impossible in an overcrowded country like ours to provide a porous site for every house that is built, but when the soil happens to be heavy and wet it can be greatly improved by subsoil drainage. Open-jointed pipes, or small drains built with stones or bricks, help to dry

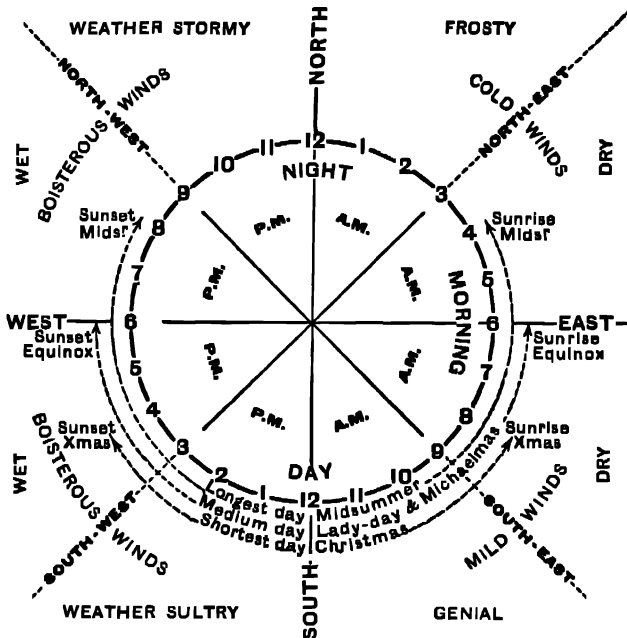


Fig. 3.—"Aspect" Compass.

The diagram shows the normal characteristics of the winds blowing from the different points of the compass, and of the weather which may be expected while they prevail. Thus S.W. winds are generally boisterous in this country, bringing rain and heat.

On the dial in the centre is shown the length of the day (from sunrise to sunset) at Midsummer, at the Equinoxes, and at Christmas. Thus it will be seen that, while a house facing south has the greatest amount of sunshine all the year round on three sides, one side of it (the north) is practically sunless. A house facing south-east or south-west has the advantage of sunshine on all the four sides during a considerable portion of the year.

it, if they are laid at a slope beneath the surface. They should never, however, run directly into a cess-pool or sewer. Trees, shrubs, and even grass are valuable as water consumers. They also cleanse the soil by using up much of its organic matter, which, though nutritious for plant life, may be pernicious for human life. The great roots of large trees are very helpful in drinking up the ground-water. Eucalyptus, and many other plants—even common sun-flowers, which will thrive anywhere—have a specially valuable influence in drying and cleansing the soil.

Besides these palliatives, however, a solid ground-layer of good concrete

made with Portland cement, not lime, and finished with neat cement or (preferably) asphalt, must be laid under the whole of the basement, as shown in fig. 1, in order to prevent damp and ground-air from rising into the house. A damp-proof course—that is, a course of glazed stoneware, slates, asphalt, or other impervious substance—inserted in the brickwork about a foot above the ground-level will prevent damp from rising into the walls above. The ground-layer and the damp-proof course should be laid during the construction of the house; they can only be inserted afterwards at very great trouble and expense. Basement rooms which are intended for regular occupation, and the floors of which are below the surface of the external ground, should be surrounded with an open area, as shown in fig. 1, in order that the walls may be kept dry.

If in doubt as to the nature of the soil, it is best to consult the medical officer of health for the district, or the surveyor to the local district or county council. With regard to London, an explanatory geological map at the Geological Museum, Jermyn Street, can be consulted without fee.

Elevation.—Low-lying places should, if possible, be avoided, especially when above them lies a graveyard, from which the drainage is very dangerous. High ground, unless exposed too much to winter storms, is generally much to be preferred to a lower situation, but if a house is so close to a hillside as to prevent the access of air at the back it will assuredly be damp.

Aspect.—"A damp house is a deadly house" is a good aphorism for the house-hunter to fix in his memory. If it is dark as well as damp it will be doubly deadly. "Live on the sunny side of the street, where the doctor never comes", is an old saying. It has often been remarked in hospitals that the patients on the sunny side recover more rapidly than those in the wards facing north. Bacteriologists have proved that sunlight is a powerful destroyer of disease-germs. A house facing south-west or south-east will be found much healthier than one facing due north; as it is also warmer, less fuel is required for heating purposes (fig. 3).

Plan.—Opinions differ somewhat as to the best aspects for different rooms, but, as a rule, a south-east aspect is preferred for a dining-room, so that it will receive the benefit of the morning sun; for a drawing-room a south-west aspect is better; and the kitchen and offices ought to be on the northerly side. On the upper floors the bedrooms ought to be on the sunnier sides of the house; for the bathroom and other small rooms a sunny aspect is not necessary. Basement rooms are usually rather cheerless and add to the work of the house. The most convenient house is one with all the rooms on two floors, but in towns such houses can seldom be obtained. The stairs ought to be easy and well lighted, and it must not be forgotten that long passages and corridors are inconvenient and also expensive to furnish and maintain. While the kitchen ought to be near the dining-room, it ought to be so placed that the smell of cooking does not pervade the house. In small houses it is a good plan to place the maid's pantry between the hall and the kitchen, as in this way the kitchen is separated from the principal

part of the house without waste of space. A cloak-room containing a lavatory basin, and with a water-closet adjoining it, is a great convenience on the ground floor of a house, but another water-closet is, of course, required on an upper floor, and a third (near the kitchen) for the use of the servants. It is not a good plan to have the W.C. apparatus in the bath-room.

Comfort of Rooms.—The size of the rooms is an important point to consider in the choice of a house. If they are very large they are expensive to furnish and difficult to warm in winter, while, on the other hand, if they are very small they cannot easily be ventilated without draughtiness. The position of the fireplace in relation to the door and window must be carefully considered, as on this the comfort of the room very largely depends. The room must also be considered in relation to the furniture which must be placed in it; this is particularly important in the case of dining-rooms and bedrooms.

Surroundings.—Gloomy surroundings are very depressing. Everything that is good for the spirits is good for the health; therefore a cheerful outlook is important. Although, as already said, trees are valuable for drying and cleaning the soil, they should not grow so close to the house as to shut out light and air from the windows; if they do this they will make it damp.

SANITARY CONSIDERATIONS.

Sanitary Conditions.—Though, no doubt, it needs a properly qualified person to decide whether the sanitary conditions are perfectly satisfactory, many of the points which make the chief difference between a healthy and an unhealthy house are quite easily comprehended by anyone of ordinary intelligence. First of all, it must be borne in mind that the air from drains is, even in the smallest quantities, always deleterious, and in large quantities very dangerous indeed. To have all impurities carried outside, and at the same time to prevent the air from the sewer or cess-pool from getting inside, is the end and aim of a sanitary drainage system.

The first thing to make sure of when choosing a house is that its drainage accomplishes this object. No matter how desirable it may be in other respects, if its drainage system is defective, it should not be taken until the defects are remedied. The would-be householder should always insist on being supplied with a plan of the drains, and should inspect all the pipes. The most important points to observe are:—

(1) Whether the drains run under the house. If they do, as is perhaps sometimes inevitable in a town, they should be of iron, or properly concreted around. Inspection chambers, as shown at Y in the Plate, should be built at all important bends and junctions, and at the ends of all drains passing under buildings, so that the drains can be readily examined and stoppages removed without having to open up the ground and break the drain.

(2) Whether the W.C. is in the middle of the house. It is often found in this dangerous position in old houses. The best situation for the closet is in a projecting wing, connected with the main building by a short passage with windows on each side so that a cross ventilation can be established, as shown in the Plate. If this is not possible, it should have at least one external wall, with a large window, and with grates for ventilation. The more light and air that enter the better. It should be divided from a living room, not by a partition, but by a solid wall.

(3) Whether the W.C. apparatus itself is of the "pan" type. This kind of closet can be recognized by the "pan", which holds a *small* quantity of water under the bottom of the basin, and which, when the handle is pulled, swings down and drops the contents into a large iron "container" below. Such closets are objectionable, and if possible should be replaced by a more modern form. The best apparatus for general use is the wash-down pedestal closet (fig. 4) with hinged seat and lid, but syphonic and valve closets of the best kind are thoroughly sanitary, and are less noisy in action than the ordinary wash-down closet with overhead cistern.

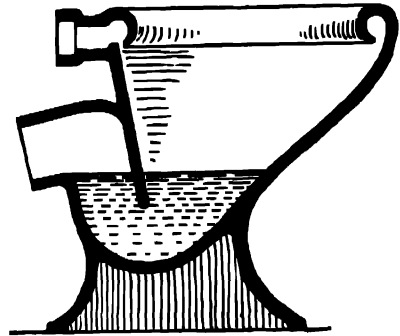


Fig. 4.—Section through Wash-down Pedestal Closet

(4) Whether the W.C. is flushed from the cistern containing drinking-water. Every W.C. should have a separate cistern, and if this is large enough to discharge two-and-a-half or three gallons at each flush, so much the better. The cistern should be of the syphonic type with an overflow discharging outside the building, and the mechanism should be as noiseless as possible.

(5) Whether the soil-pipe, leading from the W.C. to the drain, is inside the house. Such a position is unsuitable, but should the pipes be inside the house and their removal involve prohibitive expenditure, special care must be taken to ensure that the pipes are absolutely air-tight.

Every soil-pipe should be outside the house, and should be carried up full-size, as a ventilating pipe, to as high a point above the roof as possible, as shown in the Plate at LL. The open end of the pipe should not be near any windows or skylights, and should be provided with a wire cage to prevent stoppage by birds' nests, leaves, &c. Soil-pipes should be $3\frac{1}{2}$ or 4 inches in diameter, and should either be of *drawn* lead with wiped-solder joints, or of strong cast-iron with caulked-lead joints; earthenware pipes are unsatisfactory, and *seamed*-lead pipes (which may be distinguished from *drawn*-lead by the longitudinal seams) are very apt to corrode along the seams.

(6) Whether the baths, lavatories, and sinks are properly designed and of good quality. For general use porcelain-enamelled cast-iron baths are

the best. Lavatories are made in various qualities, ranging from common earthenware to dense porcelain and glazed fireclay. Sinks are usually of salt-glazed stoneware, white-glazed fireclay, or porcelain-enamelled iron, the glazed fireclay or stoneware being on the whole the best. Stone is unsuitable. Pantry sinks are often made of wood lined with lead or copper, but lead is gradually damaged by hot water, and never looks clean, and glazed fireclay sinks are now preferred. The waste and overflow fittings ought in all cases to be so constructed that every part can be easily and thoroughly cleaned.

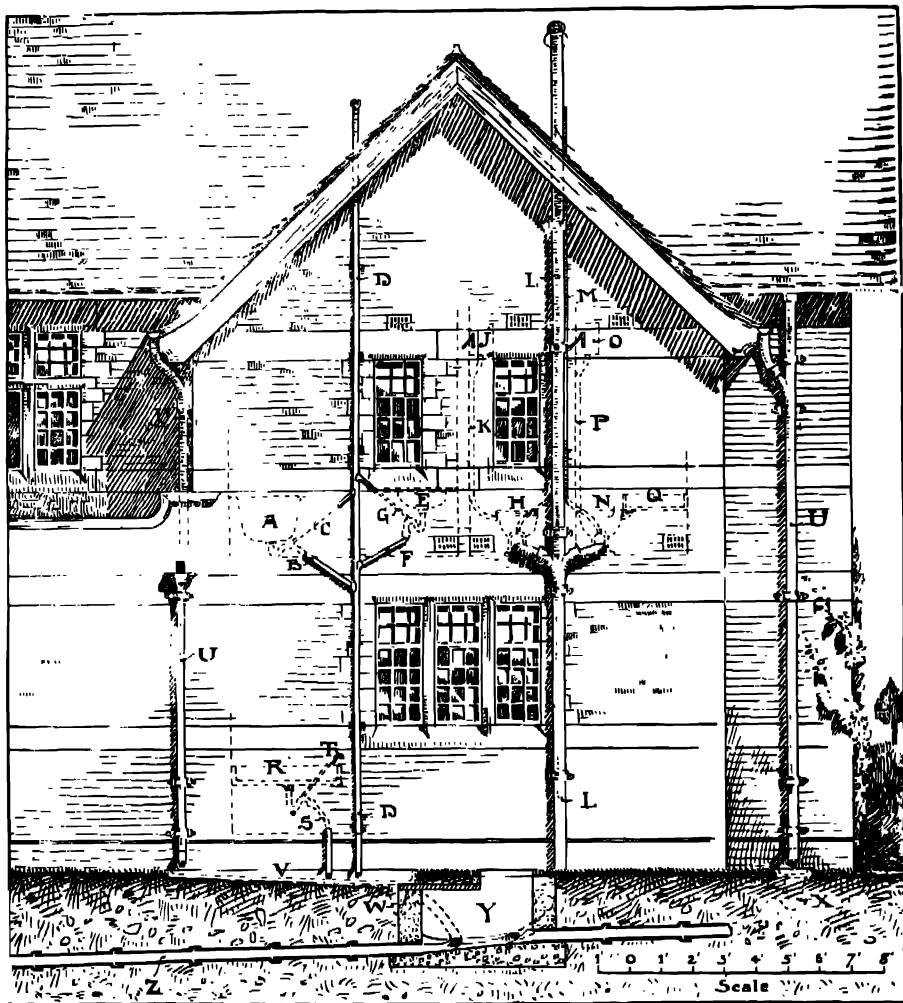
(7) Whether the waste-pipes from baths, lavatories, sinks, &c., are connected directly with the soil-pipes or drains. Every waste-pipe should be "trapped" immediately under the fitting, by means of a loop of pipe so arranged as to hold sufficient water to prevent air passing through the pipes under ordinary circumstances, and no waste-pipe from the fittings mentioned should be connected directly with either the soil-pipe or the drains, but should discharge in the open air over a channel leading to a trapped gully as shown at v in the Plate.

(8) Whether the waste-pipes from different fittings are connected with each other. If they are, the traps should be ventilated, otherwise the water in (say) the lavatory trap may be drawn out by the discharge from the bath, and foul air may thus be enabled to pass into the house. The proper method of ventilation is shown at c and g and at m, in the Plate.

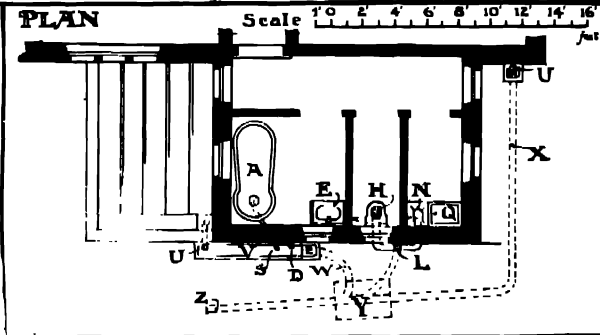
(9) Whether the drains are ventilated, and disconnected from the sewer or cess-pool. In many cases neither ventilation nor disconnection has been attempted, and the consequence is that the foul air from sewers and cess-pools is often forced through the traps into the house. A trap should always be inserted in the drain before its connection with the sewer or cess-pool, and an air-shaft provided immediately on the house side of the trap. The soil-pipe may serve as the ventilator at the upper end of the drain, but in the case of long branch-drains special ventilating pipes, constructed exactly like soil-pipes, are necessary. Rats in a house are often a sign that the drain is not trapped on its way to the sewer.

Cess-pools.—When the drains run into a cess-pool, the position of the latter is of the utmost importance. Under no circumstances should it be less than 100 feet from the house and from the source of water-supply. If it leaks, the contents will contaminate the soil for a long distance. It should be built of concrete or brickwork in such a manner as to be absolutely water-tight, and should be properly covered and ventilated by a properly-jointed pipe about 4 inches in diameter carried up to a safe height. No overflow-pipe is required, as the cess-pool ought to be emptied periodically. The arrangement should be such that the fact of the cess-pool being full will be apparent before the sewage has begun to dam up the drain leading to it.

Tests for Leaking Drains.—An ounce of oil of peppermint, mixed with a quart of boiling water, may be poured into the pipes at the highest accessible opening outside the house, after all doors and windows have been closed, while someone who has not been near the peppermint examines



- A, Bath
 B, Trapped waste from bath
 C, Anti-siphonage pipe from bath trap
 D, Waste-pipe for bath and lavatory carried up as ventilating-pipe
 E, Lavatory
 F, Trapped waste from lavatory
 G, Anti-siphonage pipe from lavatory-trap
 H, Pedestal wash down W.C.
 J, Flushing-cistern for W.C.
 K, Flushing-pipe for W.C.
 L, Cast-iron soil pipe and drain ventilating pipe
 M, Anti-siphonage pipe from traps of W.C. and slop sink
 N, Slop-sink
 O, Flushing cistern for slop-sink
 P, Flushing-pipe for slop-sink
 Q, House-maid's wash-up sink with waste into slop-sink
 R, Sink in scullery
 S, Trapped waste from sink
 T, Anti-siphonage pipe from sink-trap
 U, U, U, Rain-water pipes discharging over trapped gullies, &c.



ELEVATION AND PLAN SHOWING GOOD ARRANGEMENT
 OF SANITARY FITTINGS, ETC

- V, Glazed stoneware channel with wire
 W, Copper drain from channel
 X, Trapped drain from rain-water pipe
 Y, Inspection chamber with air-tight cover.
 Z, 4-inch drain leading to disconnecting chamber, and thence to sewer or cess-pool

all suspected points. If a leak exists, an odour of peppermint may possibly be detected. Smoke-rockets can also be obtained, and are easily used according to the accompanying instructions, but the smoke-test is best applied by means of a smoke-machine, which drives the smoke into the drains with considerable force. The only positive test, however, is the water-test, which consists in stopping the lowest part of the drain with a special plug, and then filling the drain with water. If the level of the water lowers appreciably, the drain is not water-tight. By means of an ingenious apparatus, by which cement is forced into the joints from the interior of the pipes, a drain which is not radically defective can be rendered water-tight without opening up the ground. In no case should

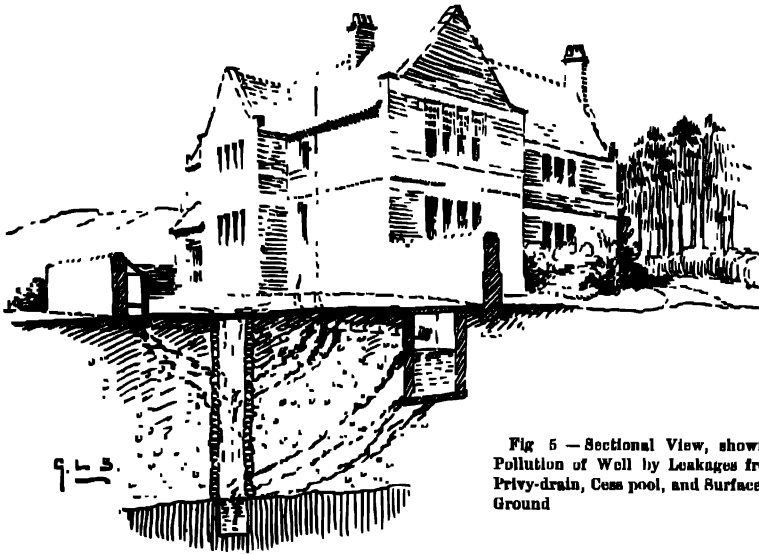


Fig 5 — Sectional View, showing Pollution of Well by Leakages from Privy-drain, Cess pool, and Surface of Ground

the tests of amateurs or of plumbers be trusted when drains are suspected to be faulty.

Sanitary Report.—It is absolutely essential when taking a new house to get a sanitary engineer's written report on the drains. This usually costs one or two guineas, and if the landlord is given to understand that the prospective tenant will not take the house unless such a report is supplied, he will seldom object to pay the fee.

Water-supply.—The source of the water-supply varies in different localities. Speaking generally, the best water is derived from deep wells, and the worst from shallow wells and ponds, both of which are liable to be contaminated.

In London and most large towns water is supplied by public authorities or companies, who store the water of some available river in reservoirs and filter it through beds of sand and gravel. The water is supplied on either the constant or the intermittent system. In the former case it comes constantly from the main, and no cistern is needed for storage,

except as a reserve for the hot-water service; this is the better plan, as the danger of contamination in the house is avoided. In the latter case storage must be provided, as the water is only "on" for a certain time every day. A serious objection to the intermittent system is that if from carelessness or accident the cistern is allowed to become empty, the house may be left for some time without water.

Cisterns.—With regard to cisterns, three things are essential: (1) They should never be placed in a sleeping-room; (2) they should be closed tanks or covered with closely-fitting lids: (3) they should be cleaned out from time to time. In some insanitary houses they are so placed that they can never be cleaned out. As water is a powerful absorbent of noxious gases, to place a cistern where these gases can reach the water is to invite disease. Professor De Chaumont says: "Certain waters act very strongly on lead,

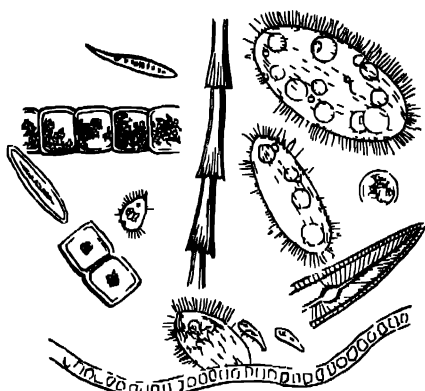


Fig 6.—Some Animal and Vegetable Structures found in a Drop of Thames Water

rain-water particularly, soft waters generally, and waters containing nitric acid, which is always found in wells in the neighbourhood of cess-pools. It is an extremely dangerous poison, one-tenth of a grain in a gallon (or one part in 700,000) being enough to produce poisonous symptoms. No tanks or cisterns ought to be of lead, or be soldered with it." The best material for cisterns is glazed stoneware or enameled fireclay; slate is also a good material, but the joints are apt to leak. Galvanized-iron cisterns are often used, and are much better than

lead, but are not very durable. The overflow-pipe should discharge into the open air, never into a drain.

Wells.—Water in wells is frequently rendered very impure by sewage matter from privies, leaky drains, and cess-pools, as shown in fig. 5. Diarrhœa, dysentery, and ague are often caused by impure water, while typhoid fever is especially a water-borne disease. If the water-supply, as is usual in country places, is derived from a well, it should be at least 100 feet from any cess-pool. Unfortunately, the two are sometimes found quite close together, so that during heavy rain the overflow from the cess-pool pours into the well. Throughout the whole depth of a pervious surface stratum, such as sand or gravel, the well should be lined with a water-tight ring, which may be of concrete or brickwork, or of iron or glazed earthenware pipes. The top of the well should be raised above the ground and covered, in order to prevent surface water from flowing into it.

To test for lead, fill two white cups with the suspected water. Dip a glass rod into liquid sulphide of ammonium and stir it round in one of

the cups. If the water does not change colour, as can be seen by comparing it with that in the other cup, it is free from lead. If, however, it becomes brownish, add a few drops of hydrochloric acid. When the colour is caused by iron, it will disappear. If it still remains, the water almost certainly contains lead.

The presence of dangerous organic matter cannot be detected by any rough-and-ready method. Nothing but a thorough bacteriological examination by an expert is satisfactory.

Boiling for at least ten minutes will usually render water safe. Ordinary filters in ignorant hands are worse than useless. A filter must be thoroughly cleaned and purified frequently, or it will itself become a breeding-ground of minute living organisms (fig. 6). Many excellent filters are now on the market.

All doubtful points about the water-supply should be decided before an offer is made for a house, as a landlord can hold a person to an offer made.

THE CONDITION OF THE PREMISES.

The repairs here contemplated are such as might be required for damages arising from ordinary wear and tear, and might reasonably be demanded for an ordinary tenancy from year to year. Structural defects and drawbacks which, though not of a very serious nature, yet lessen appreciably the value of a house, are also noticed. But a house in which rot, wet or dry, has taken hold of the roof and floor timbers and other woodwork, is best avoided altogether, for in that case renewals are required rather than repairs; and as there is always the danger that all the rotten wood may not be entirely removed or all the fungi entirely eradicated, the new woodwork may be attacked. Timber, if suspected, should be probed with a knife, which will easily enter rotten wood. But if it has been painted several times it may have a hard skin, in which case tapping is a better test.

Preliminary Examination.—When a house is likely to be purchased or to be leased for many years, it should be inspected by a responsible building surveyor, as there are many details that require practical experience. If the lease or conveyance is burdened with a repairing covenant, the state of repair and structural defects become extremely important questions involving serious consequences. Very often, however, an intending tenant makes a preliminary examination himself, and, as some knowledge is necessary for that purpose, he may find the following hints useful. His examination should extend to every part and detail of the buildings and appurtenances from roof to cellar, for any defects that have not been noticed may have to be made good on leaving, even though they may have been caused by a previous tenant.

All should be briefly described when the landlord's attention is drawn

to the repairs needed. It is best to commence with the main roof, lead-flats, servants' annexe, bay-windows, oriel roofs, and all external, and therefore particularly exposed, parts, for these need the most careful examination.

Roof.—In towns, where detached houses are exceptional, fire-walls are important; that is, the prolongation of the division or party walls up through and above the roofs, so as to prevent the spread of fire from adjoining buildings. This affects the rate of insurance. A convenient way of access to the roof available at all times is of much advantage for keeping gutters clean and for effecting repairs. The hinges of the trap-door in the

ceiling giving access to the roof should be examined, and also the counterweight apparatus sometimes used to raise the trap-door.

The condition of the chimneys, especially as regards their stonework or brickwork, the coping of fire-walls, and the pointing of mortar joints should not be neglected. Sometimes dampness appears in an upper room, owing to the chimney above the roof becoming saturated with moisture, which then soaks down the brickwork into the room below. This would not have occurred if a lead or slate

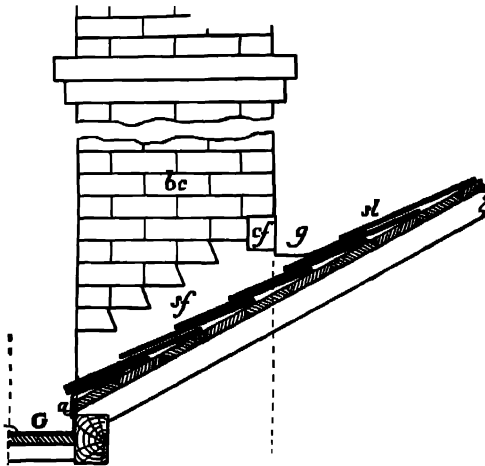


Fig. 7.—Diagram illustrating Technical Terms. *sl* Slates in Courses. *cf* Counter-flashing. *sf* Stepped-flashing. *a* Apron. *g* Chimney Gutter. *G* Gutter in Horizontal Valley. *bc* Brick Courses.

dampcourse had been laid through the brickwork immediately above the roof.

Flashings, aprons, and eaves-gutters should be carefully examined; if these are defective water is bound to make its way into the house. Flashing is the name given to the strips of lead or zinc used to protect the junction between roof and upstanding wall or other structure. Lead is a more durable material than zinc. Gutter "cess-pools" leading into down-pipes should be properly guarded to prevent leaves or dust from choking them up. The accompanying diagram (fig. 7) will help to explain the few technical terms which it is impossible to avoid. Snow-guards ought to be laid over all gutters and flats.

The slates and tiles should be whole and sound, and firmly nailed, each with two copper nails. Galvanized-iron nails are not so good. Main external cornices, balconies, window-rails, and balustrades, are often, if in bad condition, a source of danger to passers-by and others. Dormers, lantern-lights, and sky-lights should show no sign of leakage. There is sometimes a good deal of wood construction here, which will need attention. The cords and pulleys of ventilating sashes should also be tested. Stains

on the rafters, ceiling joists, and other places in the garret are often signs that the roof leaks.

Walls and Ceilings.—Ceilings, partitions, and battened walls should be examined for stains, and, by tapping, for broken or loose parts. The plastering in jerry-built houses is bad. Battened walls have lath-and-plaster facing to prevent damp showing in the room, but the woodwork is liable to decay. The space between plaster and wall harbours vermin. Outer walls, if of soft brick, retain damp, and if thin admit it easily. They should never be less than fourteen inches, or a brick and half, in thickness, unless they are covered outside with cement, stucco, or rough-cast, or with weather tiles. Hollow walls are better than solid walls containing the same amount of material, in preventing dampness inside the house. If damp stains appear in the lower part of a wall, immediately above the skirting, the inference may be drawn that there is no damp-course or that it is ineffective, and in either case the rectification of the defect will be a costly matter. Occasionally such stains are due to the rain falling from the eaves and splashing up from the ground against the wall; the remedy in this case is to fix efficient eaves-gutters and rain-water pipes.

Floors.—The floors should be stiff, and should not vibrate at every step; the boards should be without knots or mouse-holes, and with a good surface. If there are any vermin in the house, traces will probably be found near the baseboards, which should make a close joint with the floor and wall all round. If the boards in the ground-floor rooms have very close joints, while those on the upper floors have open joints, it is presumptive evidence of dampness under the ground floor. In one house where this peculiarity was noticed, the writer found, on having some of the boards on the ground floor taken up, that the space below was partly filled with water which had soaked in from the ground around the house, and that the speculating builder had evaded the local by-laws by omitting the concrete ground layer under the building.

Doors.—The doors should swing freely on their hinges and fit the frames. The locks, handles, and keys should be tried. Finger-plates, if made of china, are frequently broken by painters when repainting.

Windows.—The windows, if hung by sash-weights, should slide to their full height easily. The sash-lines should not be frayed; the glass, when of inferior quality, distorts the vision. The fastenings should be substantial and in proper working order. Where sashes are large, the lower should have brass or bronze lifts, and the upper pull-downs. The hinges, knobs, and fastenings of shutters and back-flaps should be in good condition, and should fit when open or shut. French windows should be rain and wind tight, with hinges, knobs, fastenings, and holdfasts in good repair. Outward-opening casements are more likely to be wind and rain proof than those which open inwards.

Grates.—Grates should be carefully inspected for looseness or other defects. Many of the older types of grate give out very little heat in pro-

portion to the amount of fuel consumed, and it is wise to insist on such grates being removed and replaced with grates of a more efficient kind. Among the best are those with overhanging fire-brick backs and with the fire at or near the level of the hearth and not obstructed by front bars. When the chimneys smoke, traces will probably be found over the fireplace and on the ceiling, if these have not been newly painted or decorated to mask discoloration. In Scotland the grates usually belong to the tenant. The kitchen-range and stoves should be examined for cracks, imperfect joints, leaky boiler-taps, and badly-fitting or broken oven doors. Flues and dampers should also be in order. The connections of stoves with pipes and chimney should be smoke-tight.

Hot and Cold Water Services.—The landlord should be required to clean out all cisterns for the incoming tenant. The course of the main service should be traced from the roadway to the cistern. If the water is obtained from a company's main, a stopcock will usually be found in or near the roadway, but an additional stopcock at the lowest point of the main inside the house is very useful. Another stopcock should also be fitted on the main supply pipe as it leaves the cistern on its way to the different fittings in the house. By means of this stopcock the water can be shut off from the fittings without the necessity of emptying the cistern or plugging the end of the supply pipe in the cistern. In some houses a stopcock is fixed on each hot and cold branch-pipe, so that repairs to one fitting can be carried out without having to shut off the water from the other fittings. The hot-water system should be carefully examined. As a general rule the cylinder system is more efficient than the tank system, but good results can be obtained in either case if the work is properly done. The ordinary range boiler is often too small or improperly shaped to give the required amount of hot water, and in many cases the flow and return pipes between the boiler and the cylinder or tank are too small, or some parts of them are laid with too little rise or even to fall the wrong way, and the free circulation of the water is thereby impeded. If the water is hard, the boiler ought to have a hand-hole with a suitable cover, so that the deposit or "fur" can be easily removed, and every boiler ought to be fitted with a simple safety-valve which will "blow off" when the pressure exceeds the normal. The greatest danger is due to the freezing of the water in the primary flow and return pipes, and this is more likely to occur in the tank system than in the cylinder system, as the hot tank is usually placed near the top of the house, while the cylinder is as near the boiler as practicable. The course of the internal pipes ought to be traced, and if these are found to be on an external wall with a north or east aspect, they ought to be carefully wrapped with a good non-conductor of heat and cased with wood; otherwise the water will almost certainly freeze in very cold weather. All taps ought to be examined for defective washers.

Miscellaneous.—On the staircase the steps and banisters should be firm and unbroken.

Cellar windows, shelves, and steps should be in good order. The cellar should be dry and have no musty smell. It will be found useful for storing vegetables, roots, green fruit, and dairy products, especially in hot and cold weather.

The state of the painting and decorations should be noticed. Bells, gas-pipes and fittings, and electric-light wires and switches should be tested in all parts for defects. Verandahs will require examination, and also railings, walls, gates in respect of their hinges, locks, latches, and fastenings.

Ventilation.—The chimney in every room with a fireplace provides a good ventilation shaft if only the register is left open. Besides this, all windows should open top and bottom. Air which has been warmed by passing through the lungs always rises, and if no provision is made for its escape, it falls gradually, and is inhaled a second time. To prevent this, some method of changing the atmosphere of a room is necessary. Many of the ventilators on the market are excellent for the purpose, but one which any handy man can make for himself at the cost of a few pence is described under "Health" (vol. vi.). The great object in the ventilation of rooms is to have the entrance of fresh air overhead, not underfoot.

ON BUILDING A HOUSE.

What to Consider.—Remember that freehold land, though more expensive to begin with, is far more satisfactory to build upon than leasehold, for you will have no ground rent to pay, and the value of your property will not depreciate year by year. The amount payable in respect of land tax, tithe rent, or other charges (if any) must be ascertained. Many of the hints given on pages 1 to 8 about the choice of a house apply also to the selection of a site, but due weight must also be given to other considerations, such as the probability of the prospect being blocked by other houses in the near future, or of the value of the house being depreciated by the erection of inferior houses, factories, &c., near it.

It is necessary also to ascertain whether the road has been adopted and made up by the Parish authorities; if not, a future charge for making up and paving, often amounting to as much as £1 per foot frontage, may be anticipated, and should be taken into account.

Title.—See that your title to the land is good; this can only be ascertained by a solicitor.

By-laws and Restrictions.—Before you buy, find out what the local by-laws are. These vary in different localities. In some good residential neighbourhoods the building of houses under a certain value is prohibited by the vendor of the land, and, as a rule, on such estates, the purchaser must obtain the vendor's approval of the plans of the proposed building.

Plans.—It is unwise to attempt to economize by doing without the

services of a competent architect. An artistic house has a value of its own, but the good architect is more than a mere designer of pretty houses; he is also a practical man who knows all the usual tricks of the unscrupulous builder. It is true that a house built by contract from an architect's designs is often more costly than a house of similar size built by a speculator, but the extra cost may be entirely due to the fact that the materials and workmanship are of better quality. Many builders who engage in contract work would never think of using the inferior materials which are considered good enough by the speculator, and would at once discharge a workman who scamped such important details as the plumbing and drainage.

Water-Supply.—Before buying, see to your water-supply. If water cannot be obtained from a main, you must sink a well, the water of which must be certificated by the Medical Officer of Health of the district, or you will be liable to a fine, or the Medical Officer of Health may order the well to be closed. If your drainage is into a "dead well", your water well *must* be 100 feet at least away from it, and this holds good of "dead wells" used only for slop water.

Earth Closets.—If there is no sufficient water-supply or "dead well" these are necessary, but they are troublesome, as a supply of dry earth or peat moss litter dust must always be kept on hand. The latter is sold in sacks, and of course involves some outlay. A water-closet is far more satisfactory, and well worth the small difference in expense if it can by any means be managed.

Bungalows can be built of various materials: stone, brick, wood, corrugated iron lined inside with wood, or of wire and felt, rough-cast on the outside. In the writer's experience, corrugated iron, lined with felt and varnished match-boarding, with air-space between the iron and felt, is most satisfactory, and is *not*—as has been sometimes stated—cold in winter or unduly warm in summer. This material is infinitely superior to cheap bricks, which absorb water in wet weather, and make the atmosphere of the house dangerously damp. Whatever material is used, the foundations ought to be of brick and concrete, a dampcourse ought to be laid in all walls about 6 inches above the ground, and a layer of cement concrete 6 inches thick ought to be spread over the space under the floors. Much illness is caused by neglect of this precaution against ground damp.

THE LAW OF LANDLORD AND TENANT.

I. IN ENGLAND.

The house having been chosen, there often remains the question whether to take it on lease or to buy it; but the motives which govern the decision must necessarily differ so widely in different cases, and must depend so largely on individual and private considerations, that it would obviously be quite useless to attempt to discuss them here. Should the decision, however, be to buy, the intervention of a solicitor is absolutely essential, for the formalities which accompany the transfer of real property are still, in spite of recent legislation, of so involved and technical a nature, that no one inexperienced in legal matters should attempt to meddle with them. Should the decision, on the other hand, be to take the premises on lease, the intervention of a solicitor, though still highly advisable, is no longer an absolute necessity.

It is necessary to observe that the rules of law in regard to leases are not the same in Scotland as in England, and that, therefore, the rules laid down in this article for guidance in the one part of the United Kingdom will be of no assistance to the would-be tenant in the other. The English law of landlord and tenant will be explained first, and the Scots law on the same subject afterwards.

DIFFERENT KINDS OF TENANCY.

It is usually said that four kinds of tenancy are recognized by the English law: (i) for a term of years; (ii) from year to year; (iii) at will; and (iv) at sufferance. As a matter of fact, however, there have grown up certain kinds of tenancy—from week to week, for instance, and from month to month—which, though they may be referred generally to the second of these four classes, have yet some incidents of their own, and constitute at any rate a series of subdivisions. Tenancies for one or more lives were once common, but are rarely made now.

In all kinds of tenancy it is open for the parties to settle between them the particular conditions of the letting. Every intending tenant, therefore, whether his holding be from year to year or for a term, should insist on having every condition of his tenancy set out clearly in black-and-white, so as to leave nothing to implications of law, which are too frequently obscure and doubtful.

Tenancy at Will.—A tenancy at will is determinable at any moment, without previous notice, at the will of either party. This kind of tenancy, owing to its ever-present potentiality for hardship, has never been favoured by the law, which invariably seizes on the slightest indication of a contrary intention of the parties—on the payment, for instance, of a yearly rent—to construe it as a tenancy from year to year.

Tenancy at Sufferance.—A tenancy at sufferance is even less important. It arises when a man has entered premises as of right, but continues in possession after the right has determined, without either the assent or dissent of the person entitled to the property. A tenant who continues in possession without authority, after the determination of his lease, is an instance in point. A tenancy at sufferance, like a tenancy at will, is determinable at any moment, without previous notice.

Tenancy for a Term.—The nature of a tenancy for a term may be easily understood. It consists in letting for a definite period—it may be for a single week, it may be for a number of years—to commence on one particular day and to end on another. No notice is necessary on either side to bring such a tenancy to its conclusion. During the period of the tenancy neither the landlord nor the tenant can bring it to a conclusion except by mutual agreement, or except under certain special circumstances, as, for instance, forfeiture and disclaimer.

Tenancy from Year to Year.—A tenancy from year to year is for one year certain, and afterwards for any such number of additional years as landlord and tenant shall mutually agree upon. At the end of any complete year from the beginning of the tenancy, the holding may be brought to a conclusion at the will of either party, provided that the party determining shall have given the other a clear six months' notice. As a simple illustration, a letting from year to year, commencing on the 1st January, may be taken. The tenant is "in" for one year certain, but if either he or his landlord gives notice to determine the tenancy on, or prior to, the 30th June, the tenancy will then come to a conclusion on the 31st December. If, however, neither party gives the required six months' notice, the tenancy will then last for another year certain, and so on from year to year, till one of the parties gives the required notice. The tenancy, it must be remembered, is determinable only at the end of any particular complete year from the date of its inception—that is, in the illustration given, on some particular 31st December. "If the tenancy be from half-year to half-year, a half-year's notice to quit must be given; if from quarter to quarter, a quarter's notice; if from month to month, a month's notice; and if from week to week, a week's notice, unless otherwise expressly stipulated between the parties."

THE LEASE.

Tenancies are created in three separate ways: (1) By implication of law; (2) by deed, *i.e.* by writing under seal; and (3) by word of mouth,

or writing not under seal. Any tenancy may be created by deed, but only a limited class of tenancies can be otherwise created.

Tenancies from year to year, and tenancies for a term of years less than three years from the date of their creation, may still be created by word of mouth or by writing not under seal, provided always that the rent reserved by them amounts to at least two-thirds of the full improved value of the property demised. Tenancies, on the other hand, for a fixed period of more than three years from their creation, and tenancies of every description (other than those at will and sufferance) in which the rent reserved does not amount to two-thirds of the full improved value, must now be made by deed, *i.e.* writing under seal.¹

Tenancies, then, according to their nature, may be made by implication, by deed, and by word of mouth or writing not under seal. With implication, and with word of mouth, it is better to have nothing to do; and whenever it is not absolutely necessary—as in many cases it has been seen that it is—to make a lease by deed, it is better to have it put into writing. The only essential difference between a deed and a writing not under seal is that the former is always attended by certain formalities of execution; but deeds are also generally phrased with much greater precision and in more technical language than merely written leases.

Leases and Agreements.—The lease for a period of seven, fourteen, or twenty-one years usually binds the tenant to keep the premises in repair, outside and inside, and is for that reason often called a Repairing Lease. A Three-Year Agreement is the most usual arrangement among the middle classes. It binds the tenant to keep the property in good tenantable condition, the landlord covenanting to keep in repair the roof and drains, and also usually all that appertains to the exterior of the house. The rent in such cases is usually paid on the regular quarter days, March 25, June 24, September 29, and December 25. In default of payment after the expiration of twenty-one days succeeding these quarter days, the landlord can give the tenant written notice to quit in seven days, after which he is liable for double rent.

Flats.—The landlord is responsible for the condition of the stairs.

WHO MAY GRANT VALID LEASES.

Should a tenant agree, without further stipulation, to accept a lease, he is precluded by a section of the Vendor and Purchaser Act, 1874, from investigating his landlord's title, and he may thus find himself, should he have paid a premium for his lease, or should the property be one of increasing value, in an extremely awkward position. To guard against this hardship it is prudent to make it a condition precedent to the acceptance of the lease that the landlord's title shall be fully disclosed. In the ordinary case, however, of leasing a house without paying a premium, and where there is no question of improving value, the matter is generally of little

¹ For stamp-duties on leases, see p. 58.

importance; for clearly no one is likely to wish to interfere with a good tenant unless there is some immediate probability of monetary or other advantage.

There is, therefore, not much need to dwell on the disability of lessors to grant good leases. A few words of practical advice in the case of infants, married women, and certain limited owners will suffice.

Infants and Guardians.—In dealing directly with either infant or guardian, the lessee finds himself at this disadvantage—that, while liable to be bound himself for the whole term of his lease, he may have his tenancy avoided by the infant at any moment on the latter's coming of age.

Although, however, it is clearly inadvisable to attempt to deal directly with an infant, and in most cases with an infant's guardian, the transaction can be safely carried through by means of the machinery provided by the Settled Land Act, 1882. Briefly, the effect of the 59th and 60th sections of that statute is to enable the leasing powers bestowed by the Act on a tenant for life to be exercised on behalf of an infant land-owner (1) if there be a settlement, by the trustees of the settlement; or (2) if there be no settlement, "then by such person and in such manner as the Court, on the application of a testamentary or other guardian or next friend of the infant, either generally or in a particular instance, orders".

Married Women.—In the case of taking a lease from a married woman, much depends on the date at which she was married, or on the date at which her title to the property in question accrued. It is, of course, assumed that her property has not been brought into settlement. If she married after the 1st January, 1883, or if her title accrued after that date, she is now entitled to dispose of the property by will or otherwise, exactly as though she were still unmarried. Although leasing is nowhere in the Act specifically alluded to, yet, in the opinion of authoritative lawyers, it is in fact included in the above extensive power. In the case, however, of women married prior to the date mentioned (except with regard to property becoming due to them afterwards) the path of the would-be tenant is thickly beset with legal pitfalls. If the husband's name be conjoined with hers, or if she be a widow, it would be safe to take a lease or agreement from her, not otherwise without legal advice.

Limited Owners.—A tenant for life can make valid leases under certain conditions which are more particularly specified in the Settled Land Acts of 1882 and 1890.

Mortgagors and Mortgagees.—It is important in taking a house under mortgage to consider the capacity of mortgagors and mortgagees to grant valid leases. Formerly neither could make a good lease without the concurrence of the other, unless special leasing powers were inserted in the mortgage deed. In the case of mortgages created before the 1st January, 1882 (or afterwards if the provisions of the Conveyancing and Law of Property Act, 1881, are specially excluded), the old law still holds good. In the case, however, of mortgages made after 1st January, 1882, if the operation of the Act is not expressly excluded, a limited power of

making ordinary residential leases is now conferred on both mortgagor and mortgagee while in possession. The lease, as in the case of the Settled Land Act, 1882, must be for a term not exceeding twenty-one years; and the lessor is not at liberty to take a premium as part of the rent reserved.

FORMS OF LEASE OF DWELLING-HOUSE.

I. *Agreement from year to year.*

An Agreement made the day of between A. B. of the one part and C. D. of the other part

1. The said A. B. agrees to let and the said C. D. agrees to take from the day of from year to year the [description of premises demised] on the following terms until the tenancy shall be determined as hereinafter mentioned

2. The rent to be £ per annum payable [times of payment] and the tenant to pay all rates and taxes except tithe and land-tax

3. The tenancy to be determinable on any quarter day on either party giving a previous quarter's notice to the other

4. [Such agreements as to repair, insurance, &c., on the part either of landlord or tenant as may be mutually arranged.]

II. *Lease for 7 years.*

This Indenture made the day of between A. B. of in the County of (hereinafter called the Lessor which expression shall include his heirs and assigns) of the one part and C. D. of in the County of (hereinafter called the Lessee which expression shall include his executors administrators and assigns where the context so admits) of the other part *Witnesseth* that in consideration of the rent hereinafter reserved and of the covenants hereinafter contained and on the part of the Lessor and Lessee respectively to be observed the Lessor doth hereby demise unto the Lessee *All that* [description of premises] *To hold* the same *Unto* the Lessee from the day of for 7 years paying therefor during the said tenancy the rent of £ without any deduction whatsoever (except for Landlord's property tax) by four equal quarterly payments on the usual quarter days *Provided always* and it is hereby agreed that the said rent shall not be payable in case and so long as the said premises shall be rendered and remain uninhabitable by tempest fire or other unavoidable cause *And the* Lessee doth hereby for himself his heirs executors administrators and assigns covenant with the Lessor that he the Lessee will at all times during the said tenancy duly perform the following covenants:

1. Will during the continuance of the said tenancy (except as hereinbefore provided) pay unto the Lessor the said yearly rent of £ without any deduction whatsoever except as hereinbefore provided at the times hereinbefore stated

2. Will at all times during the said tenancy pay and discharge all rates taxes and assessments whatsoever (Landlord's property tax only excepted) which shall at any time during the said tenancy be assessed charged or imposed upon the said premises

3. [Such agreement as to painting, inside and outside, as may be agreed on between Landlord and Tenant]

4. Will during the said tenancy keep the said premises and all fixtures painting papering and all decorations thereof in good and tenantable repair

And the Lessor doth hereby for himself his heirs executors administrators and assigns covenant with the Lessee that he the Lessor will at all times during the said tenancy duly perform the following covenants:

1. Will adequately insure the said premises against fire and in case of destruction or damage by fire will rebuild and restore the same

2. The Lessee so long as he shall pay the said rent and perform the said covenants on his part to be observed may hold and quietly enjoy the said premises during the said tenancy free from interruption from the Lessor or any person claiming under or in trust for the latter

Provided always that if the said rent or any part thereof shall be in arrear for 21 days after the same shall become due (whether demanded or not) or in the event of any breach of any of the covenants on the part of the Lessee herein contained the Lessor shall be at liberty to re-enter on the said premises after notice duly given in writing to the tenant.

The above forms are intended only to give the reader a rough idea of the kind of instrument by which tenancies are created. So much, however, must always depend on the particular circumstances of each individual case, that no skeleton form can be safely recommended for practical adoption. Leases and agreements should always be prepared with proper professional assistance, and to attempt to dispense with the latter is, in almost every instance, merely to invite difficulties and friction.

REPAIR AND MAINTENANCE.

Waste.—The tenant, it need scarcely be said, is not entitled to commit what is known as "voluntary waste"; he must not pull down or otherwise wilfully damage the premises of which he is tenant. Of course, his landlord is under a similar prohibition. It has been considered waste—to take an extreme instance—to root up a box border planted by the tenant himself. On these points the law is clear.

With regard, on the contrary, to what is known as "permissive waste"—allowing the property, that is, to go to rack and ruin for want of proper repair—the case is widely different, and special covenants dealing with the subject are inserted in every properly-drawn lease. In the absence of such covenants, it is far from easy to ascertain the state of the Common Law.

Generally speaking, in the absence of express agreement, the landlord

is under no liability to repair. Even though the property be absolutely ruinous at the time of the tenant's entry, and even in the extreme case of its being subsequently destroyed by fire or tempest, the lessor need not expend a single penny on its restoration; though the lessee continues liable during the whole of his term to pay his rent without deduction.

Recent enactments have, however, somewhat curtailed the landlord's immunity. (1) The Public Health Act of 1875 provides that in case of a nuisance "from the want or defective construction of any structural convenience", a notice may be served on the owner "requiring him to abate the same within a time to be specified in the notice"; and the Act provides a suitable remedy in case of his disobedience. (2) By the Public Health (London) Act of 1891 (which applies, however, only to the Administrative County of London), it is enacted that a similar notice may be served on the owner with a similar result, in cases where premises are in such a state as to be a nuisance or injurious or dangerous to health, provided that such nuisance arises from any want or defect of a structural character, and in cases where the nuisance consists in such absence of water-fittings as is declared a nuisance by sec. 33 of the Metropolitan Water Act, 1871. (3) By sec. 75 of the Housing of the Working Classes Act, 1890, it is further enacted that "In any contract made after the 14th August, 1885, for letting for habitation by persons of the working classes a house or part of a house, there shall be implied a condition that the house is at the commencement of the holding in all respects reasonably fit for human habitation. In this section the expression 'letting for habitation by persons of the working class' means the letting for habitation of a house or part of a house at a rent not exceeding in England the sum named as the limit for the composition of rates by section 3 of the Poor Rate Assessment and Collection Act, 1869, and in Scotland and Ireland, £4"; i.e. in London, £20; in Liverpool, £13; in Manchester and Birmingham, £10; and elsewhere in England, £8. In these three cases a tenant can compel his landlord to institute repairs of a limited character, unless by chance he has been so indiscreet as to shift the burden on to his own shoulders by entering into too wide a covenant to pay incidental taxation.

Tenant's Liability to Repair.—The tenant's liability to repair, in the absence of express agreement, is not clearly ascertainable. There appears, however, to be a distinction in this matter between tenants from year to year and tenants for a term. It is imperatively necessary that a clause defining such liability should be inserted in the Agreement, Lease, or Agreement for a Lease. Tenants, it may be noted in passing, are not now liable for the accidental destruction of premises by fire, unless they have waived by express agreement the benefit of the statute 14 George III. cap. 78, sec. 86. As, however, such waivers may be inadvertently affected by a general covenant to repair and leave in repair at the end of the tenancy, the tenant must be careful under no circumstances to commit himself to such general covenant without specially excepting the case of accidental

destruction by fire, or without protecting himself by a proper insurance as dealt with in the succeeding paragraph.

Covenant to Insure.—If an unqualified covenant to repair be inserted in the lease, it is incumbent on the tenant either to insure the premises, or to obtain from his landlord a covenant for insurance containing a distinct undertaking, not only that the money recovered from the insurance office shall be spent on the restitution of the burnt-out buildings, but also that, if such money prove insufficient, the deficiency shall be made good out of the lessor's pocket. Without this clause the tenant may find himself saddled for the remainder of his term with the rent of an uninhabitable building.

In tenancies from year to year, the insurance is generally borne by the landlord. Although it is perhaps unusual for the latter to give any such large covenant for insurance as is indicated above, or indeed any express covenant at all, the lessee should always insist on it. The lessor, in the ordinary course of things, will insure for his own protection; and this being so, he ought to have no hesitation in binding himself formally to do so for the satisfaction of his tenant.

Covenants to Repair.—In leases for terms of years it is usual for the tenant to covenant to execute all repairs; in tenancies from year to year or Three-Year Agreements the necessary repairs are generally undertaken by the landlord. In the latter case it would seem to be the custom for the landlord to give no definite covenant, and his action is governed only by a very natural consideration for the maintenance of his own property. Painting and papering in yearly tenancies are frequently done in an irregular fashion—often at the common expense of landlord and tenant, as the two from time to time mutually agree; a landlord and a good tenant being in a position to bring pressure to bear upon each other, though there frequently results a degree of friction not calculated to enhance the pleasantness of the relationship. It would, indeed, be better in the case of all yearly tenancies for a definite covenant to be included in the agreement. A lessor who honestly intends to keep the premises in suitable condition cannot resent the suggestion.

In considering what constitutes sufficient repair, it is now settled that the age and general condition of the premises at the commencement of the tenancy must be taken into consideration.

It must be remembered, again, that a covenant "to keep and deliver up in good repair, order, and condition" may involve the necessity of putting into repair property actually ruinous at the inception of the tenancy. In this case, therefore, an intending tenant must make very sure that the premises are in proper condition. If, for instance, he hires a property on which there exists a disused and dilapidated out-building, he must be careful to make sure, either that this building is put into proper repair by the landlord before the tenancy commences, or that the necessity of repairing it is expressly excluded from his general covenant. Otherwise, he may find himself saddled with the responsibility by the implication arising from his apparently innocent covenant.

LANDLORD'S RIGHT TO DISTRESS.

The next point to consider is the landlord's ancient right at the Common Law to levy a distress—his right, that is, to enter on to the demised premises, when rent is due and in arrear, without previous legal process, and even without previous demand of payment; and to seize goods and chattels (with certain exceptions) found upon the premises, whether the property of the tenant or of some third person, and to sell the same under certain conditions, and satisfy his claim out of the proceeds. Originally, the lessor's right began and ended with his power to seize the property and hold it as a pledge, but the present power of sale was added by statute.

Time for Levying Distress.—At Common Law no distress could be levied after the determination of the lease, but this state of things was remedied by statute, the landlord being empowered to distrain (1) within the space of six calendar months after the conclusion of the tenancy; (2) during the continuance of the landlord's title or interest; and (3) during the possession of the tenant from whom the arrears have become due. Distress may be levied only between sunrise and sunset, of which phenomena it has been decided that an almanac is no evidence; it is safer, therefore, for the distrainer to allow himself a sufficiently ample margin of daylight. It is doubtful whether a distress may be made on Sunday, and it must not be levied until the day following that on which the rent becomes due. Where, however, rent is payable in advance, whether by special agreement or by the custom of the country, a distress may immediately be levied.

Arrears Recoverable by Distress.—By the Real Property Limitation Act, 1833, only six years' arrears of rent are recoverable by distress. But if the tenant or his agent has given the landlord or his agent some written and signed acknowledgment that certain rent is due, the period of six years begins to run, for that particular amount of rent, from the date of such acknowledgment.

Things Privileged from Distress.—Everything found on the demised premises may be seized, with certain well-defined exceptions. Apart from these exceptions, it does not matter in the least whether the property taken belongs to the tenant or to some unfortunate third person. The latter, it is true, has a nominal remedy against the tenant, but the tenant may be merely a man of straw. Or, the thing taken may be one for which no damages can prove an effectual recompense—a valuable painting, a piece of old china, or a treasured family heirloom. In such a case it may be possible by prompt action to recover the article from the bailiff by paying its value, or by buying it in at the sale; but when once it is sold its unfortunate possessor has lost all means for its recovery.

Privileged property is of two kinds: (1) Things privileged *absolutely*, which may never be taken under any imaginable circumstances; and (2) things privileged *conditionally*, which may be taken only in the case of there not being other things discoverable on the premises sufficient to

satisfy the distress. It is not proposed to give here anything like a full list of exempted chattels, but only those exceptions which are likely to interest the class of readers for whose benefit this work is primarily intended.

1. **FIXTURES.**—Fixtures and things that could not be restored in the form in which they would have to be taken are exempt from distress. For what constitutes a “fixture” the reader is referred to a subsequent section (p. 31). Fixtures which permanently form part of the freehold—keys, for instance, doors, windows, shutters, and furnaces—are absolutely privileged on the ground that the landlord’s right extends only to recouping himself out of things found on the premises, not to the recovery of the premises themselves.

Fixtures removable by the tenant during, or at the conclusion of, his tenancy, are similarly protected, but for a different reason. In this case the principle seems to be that nothing is distrainable that cannot be restored in its original condition. Examples of this class of thing are stoves, coppers, grates, and kitchen-ranges. Possibly also these things are protected on the principle first assigned—that, though removable by the tenant, they remain, till removed, a part and parcel of the freehold. The last point raises an important question, for it is obvious that many tenants’ fixtures—blinds, for instance, and bookcases slightly affixed to the walls—though clearly not protected on the ground that they cannot be restored, in their original state, would still be protected on the ground of their constituting, temporarily at any rate, part of the freehold.

2. **GOODS FOR TRADE.**—Goods delivered to be dealt with in the way of trade are exempt from distress. Fortunately the discussion of this topic falls rather outside the scope of the present paper, for “it is difficult to find any sound principle on which all the cases can be reconciled”. For the sake of those, however, who find themselves compelled to entrust their goods away from home, it may be well to give a few salient examples. Goods at a warehouse, or deposited with a pawnbroker, and the goods and cattle of a guest at an inn, are absolutely privileged: so also is a horse standing in a smithy to be shod, though horses and carriages standing at livery have been held to be distrainable. It is doubtful, however, whether this latter case is likely to be followed.

3. **THINGS IN ACTUAL USE.**—Things in actual use at the time of the distress, as distinguished from constant and regular employment (the horse, for instance, on which a man is riding, or the axe in his hand with which he is felling timber), are absolutely privileged.

4. **GOODS IN THE CUSTODY OF THE LAW.**—Goods in the custody of the law, seized, for instance, by a sheriff’s man under a writ of *fieri facias*, are also privileged.

5. **WEARING APPAREL, &c., TO THE VALUE OF £5.**—Wearing apparel and bedding of the tenant or his family, and the tools and implements of his trade, to the total value of £5, are exempt from distress. But this exception (which is the joint product of the Law of Distress Amendment Act, 1888,

and the County Courts Consolidation Act, 1888) does not apply in cases "when the lease, term, or interest of the tenant has expired and when possession of the premises has been demanded, and when the distress is made not earlier than seven days after such demand". When goods of this character have been improperly taken, their restitution may be ordered by a Court of Summary Jurisdiction under the powers of the Law of Distress Amendment Act, 1895, and if they have been already sold, the same jurisdiction may assess their value and direct its payment to the tenant. The law is studiously silent as to the person entitled to select, within the limited value, the goods to be exempted. The tenant may wish to retain £5 worth of clothing; the landlord, on the contrary, may be anxious to leave him the like amount of bedding and tools. A bedstead ought not, perhaps, to be included under the term "bedding", but the point is very doubtful.

6. **LODGERS' GOODS.**—Prior to 1871 lodgers' goods were not protected; but tardy justice was done to lodgers by the Lodgers' Goods Protection Act passed in that year. By section 1 of that statute it is provided that in case of a distress by the superior landlord (*i.e.* the landlord of the lodger's landlord) for rent due from his immediate tenant (*i.e.* the lodger's landlord), the lodger is entitled to serve the superior landlord or the bailiff or other person making the distress with a declaration made by himself in writing, setting forth that certain goods are not the property of the immediate tenant, but in the lawful possession of the lodger, and showing further whether any, and what, rent is due, and for what period, from such lodger to his immediate landlord. A correct inventory of the goods claimed, signed by the lodger, must be annexed to the declaration, and a wilful mis-statement amounts to a misdemeanour. By section 2, if the superior landlord, bailiff, or other person still proceeds, after service of the said declaration, to levy distress on the lodger's goods, it will be an illegal distress, and the lodger may apply to a justice of the peace for an order for the restoration of his property, and is further entitled to an action at law against the superior landlord.

7. **GAS-METERS.**—Gas-meters and fittings (including gas-stoves) when the property of a gas company incorporated by Act of Parliament are privileged.

8. **TRADE TOOLS.**—Trade tools are subject to distress only when other property is not discoverable on the premises. And it has already been seen that, when in actual use, and also up to the value of £5, they are absolutely privileged.

Where the Distress must be Made.—A distress, as a rule, must be levied on the property out of which the rent issues. A landlord, for instance, who lets two distinct houses, A and B, to a single tenant, must not distrain on A for the rent of B, or *vice versa*; still less must he seize chattels of the tenant found on property in which he has no interest. These rules, which may always be set aside by special agreement, are subject to an important exception in the case of fraudulent removal. By the Distress for Rent Act, 1737, it is provided that in case any tenant

"shall fraudulently or clandestinely" remove goods from his premises in order to evade his landlord's distress, it shall be lawful for the latter, within the space of the next thirty days, to seize and sell the said goods, wherever found, as satisfaction for arrears of rent, unless the same have been already sold for valuable consideration to a *bond fide* purchaser. A restricted power of breaking open places of concealment is given to the lessor; while it is further provided that tenants guilty of this sort of misconduct, and those who aid and abet them, shall forfeit to the landlord double the value of the goods thus removed or concealed. It has been held under statute that removal is fraudulent only when the rent is actually due. The Act applies, further, only to the tenant's own property and not to that of other people.

The Metropolitan Police Act, 1839, empowers any constable in the Metropolitan District to stop and detain, pending due inquiry, all vans, &c., discovered removing furniture between eight in the evening and six in the morning, and at other hours when the constable has good reason for believing that an attempt is being made to avoid the payment of rent. A suitable penalty is imposed on tenants thus transgressing and on those who assist them.

The Mode of the Distress.—Distress may be levied by the landlord in person or by a certificated bailiff, the latter being armed with a written authority called the "warrant of distress". An attempt to distrain by an uncertificated bailiff renders him liable on summary conviction to a penalty of £5; while both he and his employer lay themselves open to a civil action for trespass. An uncertificated bailiff, however, is at liberty to "work out" the distress—that is, to sell the property seized in cases where the original seizure has been carried out by the landlord in person.

The proper method of effecting an entry calls for careful consideration. An outer door must never be broken open, but may be opened by any of the ordinary means, *i.e.* the handle may be turned, or the latch may be lifted. But the bailiff must not put his hand through a broken pane of glass in order to raise the latch. He may climb over a fence, or clamber in at an open window. Where a window is shut but unfastened he must not attempt to open it; when, however, it is partly, but insufficiently open, he may open it wider. Once inside the house, the landlord or his bailiff may breathe more freely; for inner doors and cupboards may be broken open in levying the distress. A distrainer who has once lawfully entered and has been forcibly ejected is entitled to make a forcible re-entry. Should resistance be threatened or violence apprehended, the landlord may call in a constable.

The next step is for the landlord or his bailiff to take possession of the goods required, being careful to take sufficient to satisfy the rent; for a distrainer, having completed one distress, is not permitted to levy a second in respect of the same arrears, unless (1) there were not found enough goods on the premises at the time of the first entry, or (2) some mistake has been made in estimating the value of the property taken. A very

slight act of authority on the part of the landlord amounts to constructive seizure. The next step is to impound the chattels taken, which is now generally done on the premises.

By the Distress for Rent Act, 1737, the distrainer is empowered "to impound or otherwise secure the distress . . . of what nature or kind soever it may be, in such place, or on such part of the premises chargeable with the rent as shall be most fit and convenient for the impounding and securing such distress". The chattels should be secured in a single room, if possible, though more may perhaps be utilized if necessary; but rather than lock up the whole house, the goods should be moved to another place. Moreover, with the consent of the tenant—and it is to his own disadvantage to refuse it—chattels may be technically impounded as they stand, without any actual disturbance. Special regulations as to food and removal apply in the case of horses and other animals.

Sale of Property Taken.—The landlord must serve on the tenant or other person whose goods have been taken a written notice of distress, containing an inventory of the property seized, and assigning a reason for its seizure; and stating also the amount of rent alleged to be in arrear, and the place in which the goods have been impounded. Unless the person thus served proceed to replevy (see next sub-section) the goods within five days from the date of such seizure and notice (a period which may now be extended to fifteen days at the written request of the tenant on his giving security for the additional expense that may be incurred by the landlord), the latter may proceed at the end of the statutory period to sell the goods for the best price obtainable. The five or fifteen days, as the case may be, must be reckoned exclusively of the day of seizure and notice and of the day of sale; but the landlord is free to sell the chattels or any part of them at any earlier period with the written consent of the tenant or other owner. If the sale does not take place at the end of the five or fifteen days, the goods should be removed from the tenant's premises, in cases where they have been impounded on the property demised; unless, indeed, the tenant, for his own advantage, signifies his willingness that they should remain longer, such consent being expressed in what is known as a "holding over" order, which had better be in writing. The tenant or other person whose goods have been seized is at liberty to insist on an appraisalment by two appraisers of the value of the property taken.

Where goods have been impounded on the premises they may be sold on the spot unless the tenant or owner request in writing that they shall be removed to a public auction room. Or the distrainer is at liberty so to remove them on his own initiative. The sale, however, need not necessarily be by auction, though the statute requires that the best possible price should always be obtained. Surplus goods should be returned to the premises from which they were taken.

Remedies for Unlawful Distress.—In cases where the distress is wholly illegal—in cases, that is, where no rent is due, where it has been tendered in time, or where privileged goods have been seized—the tenant

has a choice of remedies. Either he may proceed to replevy, or he may bring an action for damages for illegal distress. If the distress is not wholly illegal, but only excessive or irregular, he is confined to the latter remedy.

Probably the remedy of replevin is now somewhat dropping out of fashion. In its present form it amounts briefly to this. The plaintiff, on application to the registrar of the County Court in whose district his goods have been taken, is entitled to obtain them back in a summary manner on giving security by what is known as a replevin bond, to the value of the rent alleged to be due and the probable cost of the replevin action, that he will within a certain specified period bring an action for replevin against the distrainer, and prosecute the same without delay and to a successful issue. Should he, of course, fail in any of these undertakings, his bond is forfeit to the distrainer. If no question of title is involved, and if the rent does not exceed the sum of £20, the action can only be commenced in the County Court; if, on the contrary, title is involved, or the rent exceeds £20, the plaintiff is then justified in seeking the aid of the High Court. Should he, moreover, in this latter case, still prefer to go to the County Court, he is liable to have his action transferred to the High Court by the defendant on a writ of *certiorari*.

In all cases of illegal or irregular distress damages may be recovered by action commenced in the ordinary way; and in cases where no rent was owing, and the goods have been sold, the plaintiff is entitled to recover double the value. Tenants residing in the Metropolitan Police District are provided with a further and summary remedy, in cases where they have occupied any house or lodging (irrespective of the rent paid for it) by the week or month; and in cases where their yearly rent (irrespective of the nature of the tenancy) does not exceed £15. In all such cases, when an unlawful, irregular, or excessive distress has been levied, a magistrate is entitled, under the Metropolitan Police Courts Act, 1839, to summon the delinquent before him, on the complaint of the tenant, and in cases where he is satisfied that a wrong has been committed, to order the chattels taken, if still unsold, "to be returned to the tenant on payment of the rent which shall appear to be due at such time as the magistrate shall appoint"; or, if the goods have been sold, "then to order payment to the said tenant of the value thereof, deducting thereout the rent, which shall so appear to be due, such value to be determined by the magistrate". The landlord or party complained against, in default of compliance with such order, shall forfeit to the party aggrieved the value of such distress, not being greater than £15, the amount to be determined by the magistrate.

Security for Rent.—The acceptance by the landlord of a security for rent in arrear, as, for instance, a bond, bill, or promissory note, does not amount to a payment of rent. The landlord is not thereby debarred from the right to distrain. Nor does an agreement to take interest on rent in arrear deprive him of this right.

Agents and Receivers of Rent.—An authority to tenants to pay rent

to an agent or receiver does not entitle the latter to distrain, even if he receives the rents for his own benefit.

Bankruptcy of Tenant.—Either before or after the commencement of bankruptcy the landlord can distrain for rent due. If, however, he distrains after the commencement of bankruptcy, he can only do so in respect of six months' rent accrued prior to the adjudication. He may then prove in bankruptcy for any surplus.

If the goods are removed from the premises before the landlord distrains, he has no right to follow them.

If in order to avoid distress, a tenant pays rent after an act of bankruptcy, the payment is valid.

Distress for Rent a Waiver of Landlord's Right of Re-entry.—Distress for rent is a waiver of the landlord's right of re-entry for forfeiture for breach of covenant. The often-quoted case of *Shepherd v. Berger* is no exception to the general rule. In that case the lease contained a proviso for re-entry "if and whenever" any one quarter's rent should be in arrear for 21 days and no sufficient distress could be levied, and it was held that the effect of the words "if and whenever" was to give the lessor a right of re-entry as often as at any moment of time the two conditions named in the proviso existed. In other words, in this case there was a *continuing* breach after the distress had taken place.

Expenses allowed for Distress.

Scale I.—*Distress for rent where the sum demanded and due shall exceed £20.*

For levying distress, 3 per cent, on any sum exceeding £20 and not exceeding £50; 2½ per cent on any sum exceeding £50 and not exceeding £200; and 1 per cent on any additional sum.

For man in possession, 5s. per day; to provide his own board in every case.

For advertisements, the sum actually and necessarily paid.

For commission to the auctioneer. On sale by auction, 7½ per cent on the sum realized not exceeding £100, 5 per cent on the next £200, 4 per cent on the next £200; and on any sum exceeding £500, 3 per cent up to £1000.

A fraction of £1 to be in all cases reckoned £1.

Reasonable fees, charges, and expenses (subject to rule 17, see p. 31) when distress is withdrawn or where no sale takes place, and for negotiations between landlord and tenant respecting the distress.

For appraisement, on tenant's written request, whether by one broker or more, 6d. in the pound on the value as appraised, in addition to the amount for the stamp.

Scale II.—*Distress for rent where the sum demanded and due shall not exceed £20.*

For levying distress, 3s.

For man in possession, 4s. 6d. per day; to provide his own board in every case.

For appraisement, on the tenant's written request, whether by one broker or more, 6*d.* in the pound on the value as appraised, in addition to the amount for the stamp.

For all expenses of advertisements, if any, 10*s.*

Catalogues, sale and commission, and delivery, 1*s.* in the pound on the net produce of the sale.

For removal at tenant's request, the reasonable expenses (subject to rule 17) attending such removal.

Rule 17 of the Distress for Rent Rules, 1888, provides that in case of any difference as to fees, charges, and expenses between the parties, or any of them, the fees, charges, and expenses shall be taxed by the registrar of the district in which the distress is levied. The registrar may make such order as he thinks fit as to the costs of such taxation.

Landlord's Claim when Tenant's Goods taken for Debt.—By the Landlord and Tenant Act, 1709, it is enacted that “no goods or chattels whatsoever lying or being in or upon any messuage, lands, or tenements which are or shall be leased for . . . term of years, at will or otherwise, shall be liable to be taken by virtue of any execution, on any pretence whatsoever, unless the party at whose suit the said execution is sued out shall, before the removal of such goods from off the said premises, by virtue of such execution, . . . pay to the landlord of the said premises, or his bailiff, all such sum or sums of money as are or shall be due for rent for the said premises at the time of the taking such goods or chattels by virtue of such execution, provided the said arrears of rent do not amount to more than one year's rent; and in case the said arrears shall exceed one year's rent, then the said party at whose suit such execution is sued out, paying the said landlord or his bailiff one year's rent, may proceed to execute his judgment as he might have done before the making of this Act; and the sheriff or other officer is hereby enjoined and required to levy and pay to the plaintiff as well the money so paid for rent as the execution money”. The Act does not apply to County Court execution. By the Execution Act of 1844, it is further provided that “no landlord of any tenement let at a weekly rent shall have any claim or lien upon any goods taken in execution under the process of any court of law for more than four weeks arrears of rent; and if such tenement shall be let for any other term less than a year the landlord shall not have any claim or lien on such goods for more than the arrears of rent accruing due during four such terms or times of payments.”

FIXTURES.

Although by a very ancient maxim of the Common Law all fixtures become a part of the freehold, exceptions are made in the case of trivial additions dictated by convenience or a desire for ornament. Custom, for instance, demands that floors should be covered with matting or carpet, and it would be a real hardship if the fact that these are frequently fastened to the premises by nails, should render them the landlord's property. Fixtures

of this kind, or as they are often called, "tenant's fixtures", may be removed under certain specified conditions. These conditions are, that (1) the article in dispute must be one of domestic convenience (or ornament); (2) it must be only slightly affixed to the freehold, so that its removal may be effected without doing appreciable damage; (3) it must have been erected by the tenant; (4) it must be capable of being removed entire; (5) the question must be one directly arising between the landlord and his tenant. Any fixture, it is conceived, which satisfies these five conditions, may be properly removed by the tenant. The following list of articles, all of which have been held removable, is taken from Woodfall's *Law of Landlord and Tenant*: "Hangings, tapestry, and pier-glasses, whether nailed to the walls or panels, or put up in lieu of panels; cornices; marble or other ornamental chimney-pieces; marble slabs, window-blinds; wainscot fixed to the walls by screws; grates, ranges, and stoves, although fixed in the brickwork; iron backs to chimneys; beds fastened to the walls or ceiling; fixed tables; furnaces and coppers; pumps; wash-tubs and fixed water-tubs; coffee- and malt-mills; cupboards fixed with holdfasts; book-cases standing on brackets and screwed to the walls; clock-cases; iron ovens and the like."

Besides articles erected for ornament and convenience, trade fixtures have been equally favoured by the law on grounds of public policy. They are scarcely likely, however, to be of much concern to the general reader; nor is it necessary to consider here the effect of the Agricultural Holdings Acts of 1875 and 1883.

It should be noted, however, that in the matter of the fixtures of an ordinary garden the Common Law principle is undisturbed, except in cases coming under the Landlord and Tenant Act of 1851. By this enactment it is laid down that buildings (among other things) erected by the tenant at his own cost for agricultural purposes, or for the purposes of trade and agriculture, with the previous consent of the landlord, may be removed during the continuance of the tenancy on giving a clear month's previous notice in writing, and this would appear to cover the case of an ordinary hot-house or forcing-pit, which would not apparently be otherwise removable in the absence of special agreement. Fruit-trees and flowers planted by the tenant certainly become the landlord's property.

Time for Removal of Fixtures.—The tenant is clearly entitled to remove his fixtures during the continuance of the original term—the term, that is, in which they were erected; but the minute this determines, his right is gone, and the fixtures become indisputably the property of the landlord.

One curious result of the law calls for careful attention. A tenant who, towards the end of his term, takes a new lease from his landlord, forfeits his right, in the absence of special agreement, to fixtures erected during the original term. Immediately upon the expiration of the original lease the fixtures erected during its continuance become a part of the freehold, and the tenant is not at liberty to remove them during the new term.

In some parts of the country the ordinary Common Law rights as to

fixtures are controlled by a special custom. In all cases, therefore, it is advisable for an intending tenant to make careful inquiry before commencing his tenancy as to the existence and nature of any such custom. But custom may itself, it must always be remembered, be varied or excluded by special stipulation.

Fixtures in Case of Express Stipulation.—A careful consideration of the preceding sub-section will enable the reader readily to appreciate what kind of covenant with regard to fixtures it is prudent to insert, and what should be avoided. In the first place, he must be careful to resist any covenant by which he loses his Common Law right to removal—to avoid such a covenant as, for instance, was given in one well-known case, by which the tenant agreed to give up at the end of his tenancy, “other additions, improvements, fixtures, and things which were and should be anyways fixed or fastened upon the premises”. Sometimes, however, the injustice is done in a more insidious way, as when the tenant covenants “to repair and keep in repair the premises and all erections, buildings, and improvements which might be erected thereon during the term, and yield up the same in good and sufficient repair, &c.”, under which covenant a verandah, otherwise in all probability removable, was held to have become the property of the lessor. Secondly, the tenant should insist on a license to remove his fixtures “at the expiration of the term”, in which case a reasonable time will be allowed him, or better still, to remove them within a specified period, as, say, a month or six weeks. And thirdly, in the event of his renewing his lease, he should have a care that it is set out plainly that the fixtures erected by him during his original term are to be considered his own property, and are not to be included in his tenancy as part of the property demised. In practice, it is not unusual for an incoming tenant to take over the fixtures from the outgoing tenant at a valuation. It is obvious, however, that this can in many cases only be done with the friendly concurrence of the landlord.

COVENANT TO PAY RENT.

Comment has already been made on the hardship which arises in cases where, though the premises demised have been actually destroyed by tempest, fire, or other unavoidable cause, the tenant continues liable for the payment of his rent without a single farthing's deduction. A partial remedy for avoiding this injustice has been already indicated under the head “Covenant to Insure”, but it is clear that this remedy fails to cover the period during which the premises are rebuilding.

It is suggested, therefore, that in every lease a proviso should be inserted in the covenant to pay the rent and in the *reddendum* (or, in cases where there is no special covenant, in the *reddendum* only) exempting the tenant from payment when and so long as the premises are rendered uninhabitable by tempest, fire, or other unavoidable cause. Such a proviso will be construed strictly; an exception, for instance, in case of “fire, storm, or

tempest", will not cover the falling of a building by reason of the overloading of one of its floors. Care, therefore, should be taken in framing the exemption to cover all those conceivable contingencies against which the tenant may be considered fairly entitled to claim protection.

RATES AND TAXES.

The legal incidence of rates or taxes in the absence of express stipulation will perhaps appear most clearly from the subjoined table.

I. The tenant must pay:—

- (1) Poor Rates.
- (2) Assessed Taxes.
- (3) General District Rates.
- (4) Water and Gas Rates.

II. The landlord must pay:—

- (1) Property Tax.
- (2) Tithe Rent Charge.
- (3) Land Tax.
- (4) Sewers Rates.
- (5) Special Assessments under Local Acts.

It should, however, at once be pointed out that several of the rates and taxes in the second of the above division—"landlord's taxes", as they are called—are primarily payable by the tenant, who is afterwards entitled to deduct from his rent the expenses thus incurred.

The above table, though generally correct, admits of some trivial exceptions, which have been created in the cases of small hereditaments and tenancies of trifling duration. These exceptions will be most conveniently considered under the head of particular rates and taxes.

Tenant's Taxes in the Absence of Stipulations.—POOR RATES have been imposed on the occupier, as opposed to the owner of land, ever since the passing of the first Poor Law in the reign of Elizabeth. Those who occupy only a portion of premises are proportionately liable—if, indeed, the rest of the premises be vacant, they are liable for the whole; but lodgers are not considered part occupiers for the purposes of the Act. Their management remains in the hands of the landlord, to whom they are merely inmates. It would appear, moreover, that when the owner of a house lets it ready furnished to a tenant, the former is considered its occupier for purposes of poor rating, on the ground that his keeping his furniture on the premises with a view to profit constitutes a beneficial occupation. But the point is not absolutely certain.

Payment of Rates by Outgoing or Incoming Occupier.—An outgoing or incoming occupier is liable for Poor Rates only in respect of the time during which he is actually in occupation.

A statutory exception has been introduced to the general rule above laid down as to the occupier's liability. By section 1 of the Poor Rate Assessment and Collection Act, occupiers of premises for terms not exceeding three months are entitled to deduct the amount of the poor rate paid by them from their rent. The landlord is encouraged by the return of a considerable percentage to enter into a written agreement with the overseers personally to pay the poor rate in cases where the ratable value of premises does not exceed a certain sum, in London £20, in Liverpool £13, in Manchester and Birmingham £10, in other places £8. The overseers are empowered, in the case of premises of the above value, to levy the rate directly on the owner on their own initiative. In both the latter cases, the occupier, it should be noted, still continues personally liable; but he is entitled, in case of his paying the rate either voluntarily or under compulsion, to deduct the amount from his rent.

Under assessed taxes are included HOUSE DUTY, COUNTY and BOROUGH RATES, HIGHWAY RATES, &c. These fall legally on the tenant. In cases, however, where the overseers have availed themselves of the discretionary powers given them by the Poor Rates Assessment and Collection Act, borough rates must be dealt with in a similar way.

GENERAL DISTRICT RATES, which are levied under the provisions of the Public Health Act, 1875, for the numerous purposes therein set out, are payable by the tenant, except in cases where (1) the ratable value of the property does not exceed £10, or (2) the premises are merely let on a weekly or monthly tenancy, or (3) the property is let in separate apartments, or when the rents become payable or are collected at any shorter period than quarterly. In these cases the owner may, at the option of the urban authority, be rated at a reduced estimate in place of the occupier.

WATER AND GAS RATES, as a general rule, are payable by the tenant. But in the case of premises situated in a district where the Waterworks Clauses Act of 1847 has been adopted by the local authority, the owner of property of a less annual value than £10 is liable for the water rate. In the case of tenancies created before the adoption of the Act, the owner is entitled, after its adoption, to recover from his tenant.

Landlord's Taxes in the Absence of Stipulation.—PROPERTY TAX is primarily payable by the tenant, who is entitled to make a deduction for the tax from his next payment of rent. A landlord refusing to allow a proper deduction is liable on each occasion to a penalty of £50.

The LAND TAX and SEWER RATES levied by Commissioners of Sewers, but not sewer rates levied in an urban district under the Public Health Act of 1875, fall in the first case on the tenant, and are recoverable by him from his landlord by deduction from his rent. As touching sewer rates, however, this is apparently true only in the case of extraordinary repairs; ordinary trifling annual expenses fall absolutely upon the tenant.

Rates and Taxes in Case of Express Stipulation.—It will be seen, from a perusal of the preceding paragraphs, that the legal incidence of rates and taxes occasions, in the absence of express stipulation, little or no

difficulty. It is, however, usual in almost all leases to insert certain covenants on the landlord's behalf; the object of such covenants being to procure for the latter the payment of an absolutely net rent by throwing on the tenant the burden of those payments for which the landlord would be otherwise liable. In the case of ordinary rates and taxes, this common course is unobjectionable even from the tenant's point of view. It matters nothing whether the tenant pays £100 rent, whilst the landlord bears the burden of his own rates or taxes; or whether he pays the latter impositions to the amount of £20, whilst his nominal rental is reduced to £80. In the case, on the contrary, of those extraordinary and unexpected burdens which are sometimes imposed directly on the landlord under the provisions of various Acts of Parliament, a real hardship arises for the tenant who has innocently shifted the burden on to his own shoulders by an injudicious covenant. Thus a lessee sometimes finds himself liable, perhaps at the very end of his term, perhaps in a term of very short duration, to contribute a very heavy sum for some permanent improvement—the construction of a sewer, for instance, or the making up of a hitherto unpaved road—to property in which he himself has only a trifling interest.

Should the tenant intend to take on himself those landlord's taxes which are of a usual and recurring nature, but not intend to take the responsibility for extraordinary charges imposed in respect of permanent improvements to the freehold, the lease would probably contain some such clause as this: "to bear, pay, and discharge all rates, taxes, and assessments which may be assessed or imposed in respect of the demised premises". This covenant renders the tenant liable for the landlord's land-tax, and any similar impositions of a recurring character, but not for special assessments under local acts—paving and sewerage charges, for instance, under the Metropolitan Management Acts—or for money due in respect of other extraordinary and permanent improvements to the property.

The tenant, in order to render himself liable for these additional assessments, must add something further to this typical covenant. Such addition is clearly constituted by what are called "words of indemnity", as when the lessee further undertakes to bear all "burdens" or "outgoings" imposed in respect of the premises—phrases which would appear to cover all possible contingencies. The words "charges" and "duties" sometimes, though not always, operate in a similar manner.

Frequently also the following additions are made at the end of the typical covenant—"or upon any person in respect thereof", "or upon the lessor in respect thereof", "or upon the landlord or tenant in respect thereof". Such additions, says a high authority, will not of themselves have the effect of throwing liability upon the tenant.

A covenant to pay the landlord's taxes may also be implied from the covenant to pay rent, or from the wording of the *reddendum*, as where the tenant agrees to pay his rent "clear of all taxes, charges, and impositions", or "without any deduction or abatement", or "free of all outgoings", or a "net" rent simply. Such expressions undoubtedly throw on the tenant

the burden of the landlord's usual and recurring taxes, but probably not that of charges for the permanent improvement of the property.

Under no circumstances can the **LANDLORD'S PROPERTY TAX** be shifted on to the tenant, and any attempt to do so by covenant is absolutely void. Similarly, the burden of a **TITHE RENT CHARGE**, in tenancies created on or subsequent to March the 26th, 1891, is inalienable from the landlord. In all other cases, with the exception of extraordinary tithe rent charge, which need not be dealt with here, it is free to the parties to adjust the burden of rates and taxes exactly as they please.

SUB-LETTING.

Tenants are free at Common Law to assign or sub-let, and covenants depriving them entirely of this liberty, though sometimes inserted, should always be strenuously resisted. A modified covenant, however, forbidding the tenant to assign or sub-let without the previous consent in writing of his landlord, coupled with a proviso that such consent is not to be unreasonably withheld, is at once equitable and usual. It has been held under the above circumstances, that where consent is withheld unreasonably, the tenant is free to disregard the covenant and legally assign or sub-let. Covenants are also frequently inserted against carrying on a particular trade on the premises, or obnoxious trades in general.

A sub-lessee stands in no relation whatever to his superior landlord; but his position to his immediate landlord is practically identical with that in which an ordinary tenant and landlord stand to one another, and the covenants in his under-lease naturally reflect those inserted in the original lease. The distinction between an assignee and a sub-lessee is this, that while a sub-tenancy may be created for any period less than the original term, it is not possible to take over the whole of the term except under an assignment. The assignee becomes liable for some, but not necessarily all, of the covenants contained in the lease, according to their respective natures, and thus stands in a direct and immediate relation to the superior landlord. It is impossible here, owing to considerations of space, to do more than formulate very briefly the kinds of covenants on which the assignee does or does not become liable.

It will be seen that the deciding principle depends partly on the form in which the covenant is cast, partly on the subject matter with which it deals.

(1) Covenants dealing with the demised premises as they actually existed at the time of the demise—things *in esse*, as they are called, as, for instance, a covenant to repair an existing building—bind the assignee, whether the covenant be or be not framed so as expressly to include assigns.

(2) Covenants dealing with the demised premises, but not with respect to things *in esse* at the time of the demise, as, for instance, a covenant to build a house on the land and keep it in repair when built, only bind the assignee when assigns are expressly mentioned, but not otherwise.

(3) Covenants which do not deal with the demised premises at all—

collateral covenants, as they are called, as, for instance, a covenant to build a house on a separate piece of land—do not bind the assignee, even when assigns are expressly mentioned in the wording of the covenant.

Not only, however, is the assignee liable on certain covenants, according to their subject matter and form, but he is similarly entitled to the benefit of the lessor's covenants, according to the same distinctions.

All assignments of leasehold interests are required by the Statute of Frauds to be in writing, and signed by the party assigning, or by his agent, who must hold a written authority. And by a later statute all such assignments must now be made by deed. A sub-lessee is entitled to call for the lease and the title thereto of his *immediate* lessor before becoming a party to the under-lease, even in the absence of special stipulation.

Payment of Ground-rent by Sub-tenant.—Sub-tenants are liable to distress at the hands of a superior landlord in cases where their immediate landlord has failed to pay his ground-rent. Should they, therefore, elect to pay the latter rent, in order to avoid distress, such payment is considered payment, so far as it goes, of their rent to their immediate landlord. In the case of lodgers, such payment must be made under the provisions of the Lodgers' Goods Protection Act, 1871.

GOOD TITLE AND QUIET ENJOYMENT.

It was once thought that covenants, alike for good title and for quiet enjoyment, were implied from the bare relationship of landlord and tenant; as also from the presence of certain words employed in creating the tenancy. The doctrine, however, on this point, is now much restricted; and though there may still be room for doubt, it is safe for all practical purposes to lay down the law as follows: A covenant for quiet enjoyment against the whole world, but limited to the duration of the lessor's estate, is implied by the word "demise", but not by the bare relationship of landlord and tenant, and probably not by the use of any other word whatever. Just possibly a covenant for title is also involved in "demise"—not in any other word—but the point is very uncertain.

Covenants for good title are seldom inserted; but covenants for quiet enjoyment, *limited to the acts of the lessor and of those claiming under him*, are commonly found in leases. These latter covenants, on the well-known principle, "an express covenant excludes an implied one", negative the absolute covenant against all the world otherwise implied by the word "demise", and are so far less beneficial. On the other hand, unlike the covenant involved in "demise", they continue during the whole of the lessee's interest, and are not limited to the lessor's estate.

DETERMINATION OF TENANCIES.

Tenancies may be brought to an end in six different manners: (1) by efflux of time; (2) by notice of the parties; (3) by surrender of the tenant; (4) by forfeiture; (5) by merger; and (6) by disclaimer of a trustee in

bankruptcy. With regard to (1), so soon as the specified period has expired, the term is at an end without any previous notice on the part of landlord or tenant. One point, however, calls for attention. A lessee who is tacitly allowed to continue in possession after the determination of his lease, is considered a tenant at sufferance; but should he tender, and his landlord accept, a yearly payment of rent, he becomes thereby a tenant from year to year. In such a case he will be held to be in possession under all the covenants of his expired lease, so far as the latter are compatible with the nature of his present holding.

Determination (5) by merger, and (6) by disclaimer, are exceptional conclusions to a lease which do not call for discussion here.

By Notice of the Parties.—Yearly tenancies, as already seen, can be determined by either of the parties, on giving a previous six-months' notice, at the end of any number of complete years from the date of their inception. In cases to which the Agricultural Holdings Act, 1875, applies, a twelve-months' notice is necessary; but these are tenancies which fall outside the scope of the present article. In cases where a yearly tenancy has commenced on one of four usual quarter-days, it is sufficient to give a clear two quarters' notice, even though the two quarters amount, together, to a period less than the strict half-year. It is sufficient, for instance, in the case of a tenancy commencing on the 25th March, to give notice on or before, but not later than, the 29th September. When tenants enter in the middle of a quarter, but the rent is paid on the usual quarter-days, special provisions apply in reckoning the necessary time of notice. It is better that the notice should be in writing and its service personal, though neither point is essential. Service on a servant at the tenant's dwelling-house, provided that the nature of the notice be properly explained, would seem to be sufficient.

Termination by Surrender is of two descriptions: (a) by the act of the parties; (b) by operation of law. Neither kind, perhaps, is of frequent occurrence, except in the single instance of landlord and tenant mutually agreeing to give up an old lease, in order to replace it by a new one. The tenant, it need scarcely be added, is not, under ordinary circumstances, entitled to get rid of his lease, except with the express or tacit acquiescence of his landlord. Prior to the Statute of Frauds, leases could be surrendered, just as they could be created, by a merely oral arrangement; but now all surrenders by act of the parties must be put into writing, and many must be by deed.

Surrender by act of the law may be accomplished in more ways than one, but it will be sufficient to call attention here to the commonest form of its occurrence. Landlord and tenant sometimes concur in executing a fresh lease during the continuance of a tenancy, without being at the trouble formally to extinguish the old one. In such a case the original tenancy is constructively considered surrendered, inasmuch as the granting and acceptance of the new term necessarily implies on either side the abandonment of the old.

By Forfeiture.—A proviso is inserted in every *properly-drawn lease* enabling the lessor to re-enter and determine the tenancy in the case of non-payment of the rent or of breach of any of the lessee's covenants. The exercise of this power is entirely optional. A landlord, in the event of non-payment of his rent or of a breach of covenant, is free to elect whether he will determine the tenancy under the power of the proviso, or whether he will allow it to continue, and will waive the cause of forfeiture. But having once made his election, he is not afterwards free to depart from it. If, for instance, he has ordered the tenant to quit, or has issued a writ in an action for eviction, he must be taken to have made up his mind to treat the tenancy as determined; and he is not afterwards at liberty to treat it as still subsisting. If he is afterwards willing that the tenant should still continue occupation, it must be on the footing of a new tenancy.

On the other hand, he is no longer entitled, when once he has waived the cause of forfeiture, to determine the tenancy on that particular ground. Waiver may arise, not only from the express, but also from the implied, intention of the lessor. Any act, in short, of the landlord which can be fairly construed as exhibiting an intention on his part to treat the tenancy as still subsisting, will be construed as a waiver. A lessor, for instance, who accepts, or even demands, rent which has accrued due since a breach of covenant of which he is cognisant, must be taken to have waived his right of re-entry. Such demand or acceptance is a recognition on his part that rent has actually become due, and this again involves the recognition that the tenancy is still in existence. Acceptance or demand of rent accrued due prior to the breach of covenant stands, of course, on a different footing. The waiver, however, applies only to those causes of forfeiture which have taken place before the waiver is committed: subsequent causes of forfeiture, of course, give rise to a new right of re-entry. Hence, in the case of what is called a *continuing* breach—*e.g.* leaving the premises uninsured or unrepared for a continuing period—the acceptance of rent effects a waiver of the breach only up to the time when the rent thus accepted actually became due, and the lessor does not thereby lose his right of re-entry in respect of the continuance of the breach after that date.

Forfeiture has always been abhorrent to the law, which, even prior to 1881, extended a measure of relief to the tenant in the case of non-payment of his rent and breach of his covenant to insure. As to rent, the question is still regulated by section 102 of the Common Law Procedure Act, 1852, which enables the landlord to recover the premises by action when half a year's rent is in arrear, and no sufficient distress can be found on the premises, without any formal demand or entry, at the expiration of the time limited by the proviso. But all proceedings are to cease on payment by the tenant, at any time before the trial, of all arrears and of the costs of the proceedings. And the tenant is also entitled to relief on application to the Court on payment of all arrears and costs within six calendar months from the date of the execution of the judgment of ejection. And now by the Conveyancing and Law of Property Act, 1881, he is given yet further

protection. By section 14, sub-section 1, of that statute (which does not, however, apply to re-entry for non-payment of rent or breach of covenant not to assign or sub-let; or to a condition for forfeiture on the bankruptcy of the lessee, or on the taking in execution of the lessee's interest), it is enacted that no proviso for re-entry shall be enforceable by action or otherwise, until (1) the lessor has served on the lessee a notice specifying the particular breach complained of, and requiring him, if the breach be capable of remedy, to remedy the same, and in any case to give compensation in money; and (2) the lessee has failed, within a reasonable time thereafter, to remedy the breach, if the same be possible, and to make a reasonable compensation in money to the satisfaction of the lessor. The Court is also empowered, when the lessor is seeking to re-enter by action or otherwise, to grant such relief to the tenant as it shall deem fit, having regard to the circumstances of the whole case.

A tenant who wilfully and contumaciously holds over after demand and notice of his landlord is liable to pay double the yearly value (not necessarily the rent hitherto paid) of the premises demised. If he holds over after his own notice, he becomes liable for double the rent he has hitherto been paying.

Tenants Quitting during their Term.—Tenants quitting during their term—*e.g.* in the middle of a term of twenty-one years—or at the end of a year in a tenancy from year to year, without giving proper notice, continue liable on their rent and covenants till their term is legally completed, unless the landlord lets the premises to a new tenant, in which latter case the law assumes that the old tenancy has been surrendered.

LANDLORD'S LIABILITY FOR CONDITION OF FURNISHED HOUSE.

In the case of furnished houses the law assumes an undertaking on the lessor's part that they are reasonably fit for habitation—that they are free, for instance, from infectious disease, from bad drains, and from objectionable insects. This exception, however, applies only to the condition of things at the beginning of the tenancy, and is strictly limited to hirings of a temporary character—as in the common case, for instance, of taking country or seaside lodgings. Indications, in fact, are not wanting that the judges are unwilling further to encroach on the ancient Common Law principle.

LETTING INFECTED HOUSES OR LODGINGS.

By sect. 128 of the Public Health Act, 1875, any person who knowingly lets for hire any house, room, or part of a house in which any person has been suffering from any dangerous infectious disorder, without previously disinfecting the same to the satisfaction of a legally-qualified medical practitioner, and obtaining a certificate from the latter, shall be liable to a penalty not exceeding twenty pounds. Furthermore, by sect. 129, any

person letting for hire or showing for that purpose any house or part of a house, who, on being questioned by any person negotiating for its hire as to the fact of there being, or within six months previously having been, therein any person suffering from any dangerous infectious disorder, knowingly makes a false answer to such a question, shall be liable to a penalty not exceeding twenty pounds, or to imprisonment with or without hard labour for a period not exceeding one month.

The Infectious Diseases Act, 1890, further provides that: "Every person who shall cease to occupy any house, room, or part of a house in which any person has within six weeks previously been suffering from *any infectious disease*, without having such house, room, or part of a house, and all articles therein liable to retain infection, disinfected to the satisfaction of a registered medical practitioner, as testified by a certificate signed by him, or without first giving to the owner of such house, room, or part of a house, notice of the previous existence of such disease, and every person ceasing to occupy any house, room, or part of a house, and who, on being questioned by the owner thereof, or by any person negotiating for the hire of such house, room, or part of a house, as to the fact of there having within six months previously been therein any person suffering from any infectious disease, knowingly makes a false answer to such question, shall be liable to a penalty not exceeding ten pounds."

This Act only operates in those districts in which it has been adopted by an urban or rural authority.

The term "infectious disease" "means small-pox, cholera, diphtheria, membranous croup, erysipelas, the disease known as scarlatina or scarlet fever, and the fevers known by any of the following names: typhus, typhoid, enteric, relapsing, continued, or puerperal", and includes, as respects any particular district, any other infectious disease to which the Act has been extended by the authorities.

RIGHTS OF LODGERS.

Unless otherwise stipulated at the time of hiring, a lodger has the right to the use of the door-bell, the knocker, the skylight on the staircase, and the water-closet. If he is deprived of these privileges his remedy lies not in refusing to pay the rent, or in withholding any part of the rent, but in an action against his landlord for breach of contract.

Unlike the innkeeper, the lodging-house keeper is not responsible to the lodger if any property be stolen from his rooms.

II. IN SCOTLAND.

THE LEASE.

In a general way it may be said that a lease is the same contract in England as in Scotland. But in the details and manner of constituting the contract, and in the obligations imposed by law on the parties to it, the differences between an English and a Scotch contract of lease are so great that it is necessary to treat them under entirely separate heads in order to prevent confusion or mistake.

Where the subject let is mainly the use of the land, its produce or what is naturally in or below it, the lease is called a rural lease, even although the land should be situated within the town; and the rules of law as to rural leases are different in many important respects from those that apply to urban leases. Therefore it must be observed carefully that the rules here given are not to be taken as applying to leases of farms or agricultural lands, or indeed anything but "urban subjects", which are defined as buildings or dwelling-houses whether in town or country not merely accessory to the cultivation or use of lands.

WHO MAY GRANT VALID LEASES.

Granter's Title.—The granter of a lease should be "infest" in the lands, that is, his title as proprietor should be formally completed according to feudal law. Practically this now means that his title should be properly recorded in the Land Registers. If the landlord's title is not thus completed, on his death the lease will not be binding on any one succeeding to the ownership of the property not as his representative, but independently of him, for example, as heir of entail and in certain other ways.

Effect of a Bond.—The existence of a bond and disposition in security over the subjects is no obstacle to the granting of a lease by the owner.

Married Women.—If the owner of the subjects is a married woman, the consent of her husband must be obtained to the lease unless his *jus mariti* and right of administration have been excluded by ante-nuptial contract or other deed. This rule is not altered by the Married Women's Property (Scotland) Act, 1881, which only affects the husband's right to deal with the rents or produce of the wife's heritable property,¹ not with the property itself, when the marriage has taken place subsequently to 18th July, 1881. Indeed, a husband can grant leases of his wife's estate without her consent unless his *jus mariti* and right of administration have been excluded, but such leases cannot last longer than his own administration of his wife's estate. On the other hand, when these rights of the husband are excluded, a married woman can grant effectual leases without his consent.

¹ "Heritable property" in Scotland corresponds generally with "real estate" in England.

Pupils.—Pupils, that is, boys under fourteen and girls under twelve years of age, cannot enter into contracts, and if the owner of heritable subjects belongs to this class the lease must be granted by the pupils tutor or administrator-in-law on behalf of his ward. Tutors, however, cannot grant leases of their pupils' estate to endure longer than their own term of office without obtaining the authority of the court.

Minors.—A minor, a person not a pupil, but under twenty-one, may, if he has no curators, grant a lease, but the contract can be set aside if there be "enorm lesion", that is, if it be seriously to his disadvantage. If a minor has a curator, the curator's consent is necessary to the lease.

Trustees.—Heritable property in Scotland is very largely in the hands of trustees. At Common Law trustees have power to grant leases of the heritable estate under their charge for an ordinary term of endurance, provided there is no prohibition, express or implied, in the trust-deed against their doing so.

Entailed Estates.—An heir of entail in possession can, in the ordinary course, grant leases to endure for a usual period if they contain no provision conferring greater benefits upon him than on his successors. But he cannot without special powers under Act of Parliament, or without the consent of all the heirs whose consent would be necessary to a disentail, let the home-farm, mansion-house, or policies for a longer period than his own life.

Life-renter.—A person life-rented in an estate can only grant leases to endure during his life-rent, but in the case of the life-renter's death the lessee is entitled to remain in possession of the subjects let until the following Whitsunday.

Heritable Creditor.—It frequently happens that the holder of a bond and disposition in security over land or houses, when the owner is unable to pay up the bond, enters into possession of the subjects under an action of mails and duties, and administers the property as if he were the proprietor. Any creditor in this position may grant leases for a period not exceeding seven years. He may also grant leases for a longer period if he obtains the authority of the sheriff in the manner prescribed in the Heritable Securities (Scotland) Act, 1894. The limit in all cases, however, is twenty-one years for heritable property in general and thirty-one years for minerals.

HOW A LEASE IS CONSTITUTED.

The Foundation of a Lease.—The foundation of the contract which will create the definite relationship of landlord and tenant is an agreement between the lessor and the lessee, that the lessee shall have the use of the heritable subject for a specified time from a specified date in return for a definite payment. If these points are fixed the other obligations of the parties are determined by law, but the parties may by express agreement vary or restrict these obligations in almost any way they please.

The first point to be observed in regard to the constitution of a lease is that it must be in writing in the form of a probative deed, that is, one

executed with all the solemnities required by law. The only exception to this rule is in the case of leases for a year or less, which may be constituted by word of mouth.

There is, however, an important modification of the rule requiring probative writing to constitute a lease, for an informal writing may be sufficient to establish a lease for any period, if *rei interventus* has supervened, that is, if either of the parties, on the faith of the agreement and in pursuance of it, has done something which would make the application of the rule a distinct breach of good faith.

It must be observed, however, that the proof of a verbal lease for more than a year must be by writings, however informal, showing the contract, or by the defender's oath. But no prudent person will omit the precaution of having a formal lease framed if it is to endure for more than a year.

A lease often takes the form of missives consisting of a letter of offer and a letter of acceptance, and these, if probative, are as effectual as a single deed signed by both parties.

Even a promise or undertaking to grant a lease, with an acceptance by the lessee, will be effectual to prove a contract of letting if the documents are formally executed.

Stamping.—Written leases must be properly stamped, otherwise they cannot be produced as evidence in Court. The stamps required are the same in Scotland as in England, and the reader is referred to the table of stamp-duties given on page 56.

An agreement for a lease must bear the same stamp-duty as if it were an actual lease for the term and consideration mentioned in the agreement, and any lease made subsequently in conformity with such an agreement only requires a sixpenny stamp.

It may be useful to give here a form of an ordinary lease of a dwelling-house, though where a formal written lease is entered into it is prudent, of course, for the tenant to employ a solicitor.

FORM OF LEASE OF DWELLING-HOUSE.

This lease between A (**designation of the landlord**), heritable proprietor of the dwelling-house after-mentioned, of the first part, and B (**designation of the tenant**), of the second part, Witnesseth that the said A, in consideration of the rent or tack-duty after specified, has set, and hereby lets to the said B and his heirs, but excluding assignees and sub-tenants except such as may be approved of by the said A in writing, All and Whole that dwelling-house (**here describe the house, and garden or other pertinents**) and that for the space of years from and after the term of , which is hereby declared to be the said B's entry thereto: In the peaceable possession of which subjects the said A binds and obliges himself and his heirs and successors to maintain and defend the said B and his foresaids during the currency of this tack at all hands: And the said A also binds and obliges himself and his foresaids to keep the said house wind and water

tight and in proper tenantable condition during the whole currency of this lease: For which causes, and on the other part, the said B binds and obliges himself, his heirs, executors, and representatives whatsoever, to pay to the said A, his heirs and successors, the sum of £ sterling yearly of rent, at two terms in the year, Whitsunday and Martinmas, by equal portions, beginning the first term's payment thereof at the term of next for the half-year preceding and the next term's payment at following, and so forth half-yearly and termly during the currency of this lease, with a fifth part more of each term's payment of liquidate penalty in case of failure, and interest of the said rent at the rate of Five per centum per annum from the said respective terms of payment during the non-payment of the same: And the said B accepts the premises hereby let as being in good order and repair, and binds himself and his foresaids to leave the premises in the like good order and repair at the expiry of this lease, ordinary wear and tear excepted: And the said B binds and obliges himself, his heirs and successors to remove at the expiry of this tack without warning or process of law to that effect: And both parties oblige themselves and their foresaids to perform the premises to each other under the penalty of £ to be paid by the party failing to the party performing or willing to perform over and above performance: And both parties consent to registration hereof for preservation and execution. In Witness whereof (here follows the "testing clause" containing the dates of signature of the lease and the names and designations of the witnesses).

SUB-LETTING AND ASSIGNING.

It should be observed that, if nothing is said in the lease about sub-letting and assigning, in urban leases the tenant will be entitled to assign and sub-let.

In leases of agricultural lands or other "rural" subjects the rule is different, and in the absence of express stipulation the tenant is not entitled to sub-let or assign. The Registration of Leases Act, 1857, confers certain privileges upon leases for thirty-one years or longer.

Furnished Houses.—In the case of a lease of a furnished house the tenant has no power to sub-let or assign without an express stipulation in the lease.

TENANT'S RIGHTS UNDER A LEASE.

Assuming that a lease in the ordinary terms has been completed either verbally (if for one year) or in writing, we will consider the rights and obligations of the tenant thereunder.

Possession.—1. In the first place he is entitled to possession of the whole subjects let at the stipulated term, and is therefore entitled to eject according to the forms of law any person occupying them; or he can require

the landlord to do so. If the landlord delays to give possession for an unreasonable time the tenant may cancel the bargain. The reservations which a landlord may make expressly when letting lands belonging to him are of endless variety. Freedom of contract is so complete that almost any agreement that the parties are likely to enter into deliberately and expressly will be binding upon them.

There is an implied reservation to the landlord of a house of a right of access for the purpose of executing necessary repairs.

2. The tenant must be maintained in possession.

If the tenant is evicted or deprived of possession by a third party, he is entitled to complete indemnification for all the loss he has sustained or will sustain through being deprived of his lease. If he is evicted from the whole subjects let, he can claim from the lessor the total value of the lease to him at the time he is evicted. If he is deprived only of part of the subjects he is entitled to claim damages, which will usually result in an abatement of the rent. But if the eviction, although not absolutely from the entire subjects let, be to an extent which renders them unfit for the occupancy or use for which they were intended, the tenant is doubtless entitled to throw up the lease entirely.

Accidental Injury or Destruction.—If, however, by the lawful act of some one for whom the lessor is not responsible, by a neighbour, for instance, building on his own ground, the premises be injured or rendered less suitable for the purpose for which they were let, the tenant has no claim against the lessor, unless there be a special guarantee in the lease.

If the landlord himself does something to detract from the tenant's use of the subjects let, an abatement from the rent will be allowed by the Court.

If part of the subjects let be destroyed or rendered permanently useless by unavoidable accident, as, for instance, by being struck by lightning, the lessee will be entitled to an abatement of rent. The law in regard to the destruction of the subjects by other accidents due to the fault of neither lessor nor lessee is generally the same as in the case of inevitable accident. Of course, if the accident is due to the fault of either landlord or tenant, he who is in fault must bear the loss thereby caused.

If the house be destroyed by inevitable accident, the rule of law is that the landlord cannot be required to restore it, and the tenant may abandon the lease if the subject be totally destroyed, or claim an abatement of the rent if it be only partially destroyed.

Injury by Fire.—The commonest accident which calls for the application of this rule is injury or total loss by fire, and this event is usually guarded against by insurance. But in the absence of express stipulation in the lease, there is no obligation upon the landlord to insure the house, and the tenant is not at all likely to do so. He will, of course, insure the effects belonging to him in the house, for the landlord has no responsibility in that matter, and the insurance effected on the house itself by the landlord does not cover the property of the tenant.

Even where the tenant is bound by the lease to keep the house in

tenantable and habitable condition, and leave it so at the expiration of the lease, neither he nor the landlord is bound to rebuild or restore the subjects destroyed by an accident for which neither is responsible.

It is sometimes difficult to determine whether a tenant whose house has been injured by an accident of the kind, is entitled to abandon his lease or only to claim an abatement of the rent. In general, if the house be rendered uninhabitable or untenable, the lessee may throw up the lease unless the landlord offers to put the house into habitable condition within a reasonable time.

If the tenant decide to abandon his lease, he must intimate his intention to the landlord without undue delay.

Insurance.—Neither party is bound to insure unless there is a stipulation in the lease to that effect.

TENANT'S OBLIGATIONS.

The Tenant's Obligation to Take and Retain Possession.—The landlord being bound to give possession, the tenant is bound to take it. Therefore any person entering into a lease of a house as tenant is bound to occupy it, and prevent it from deteriorating by being left empty. The landlord is further entitled to insist upon the tenant's putting in sufficient furniture to secure the hypothec, and upon his keeping up fires, and properly airing it to prevent injury from damp.

Payment of Rent.—The tenant must not only pay his rent, but must also pay it to the right person. This will not always be the party who let him the house, for the landlord may have sold the property or assigned the rents. The only case where the tenant can commonly have any difficulty is probably when a bondholder steps into the place of the landlord, and administers the property, letting the subjects, and drawing the rents. The tenant, however, will receive intimation of such a proceeding, and he cannot, after receiving such intimation, pay the rent to the landlord without being liable to pay it over again to the creditor.

Management.—The tenant of a dwelling-house may not, of course, destroy or injure the premises let, for he is bound to restore them to the landlord at the end of the lease in the condition in which he received them, except for "ordinary tear and wear", as leases commonly express it. He is not bound to make good deterioration resulting from the ordinary and natural use of the premises, unless under special stipulation. He is bound to use the premises only for the purpose for which they were let. It is usual to state explicitly in a lease of a house that it is to be used only as a dwelling-house, and when that is done the tenant is not entitled to use it for trading purposes.

The tenant is not entitled to erect buildings, or make structural alterations in the subject let even although there be no express stipulation in the lease against his doing so.

REPAIRS.

In Scotland the landlord is bound to put the house into habitable and tenantable condition (at the beginning of the lease) when the tenant enters it. This, the Common Law rule in Scotland, is made also statutory, in regard to houses let to the working classes, by the Housing of the Working Classes Act, 1885.

Further, the landlord is bound to keep the house in tenantable condition during the lease unless there be an express stipulation to the contrary. But if the house is injured or destroyed by the fault or negligence of the tenant, the landlord cannot be required to repair the damage so caused. Or if the house be injured or destroyed by unavoidable accident, the landlord is not bound to restore it. If he refuse to restore, the tenant may abandon the lease.

If the landlord decline to make necessary repairs arising in ordinary course, the tenant may execute them himself and deduct the cost from the rent.

If the landlord fail in his duty to make the house habitable at the tenant's entry, or to keep it in repair during the lease, he may be held liable for any damage caused thereby.

Should the tenant on entering the house find it in an uninhabitable condition, he may refuse to take possession and throw up the lease if the landlord does not promptly put it in order. It is impossible to define accurately an uninhabitable condition. But the presence of vermin in considerable numbers, dampness rendering the use of rooms dangerous to health, or radical and dangerous defectiveness of drainage, would entitle a tenant to abandon his lease if the landlord did not promptly remedy these defects.

FURNISHED HOUSES.

The ordinary rules in regard to leases do not apply in every respect to the letting of furnished houses. It is obvious that in the lease of a furnished house there is a wider contract than in the mere letting of the heritable subject, the house itself, for there is also a contract of hiring or location of the furniture. As a rule there is no formal lease, though commonly missive letters pass between the parties.

One important point is that the landlord of a furnished house is liable for all taxes and rates exigible from the tenant, unless there is a special stipulation to the contrary.

When entering into a lease of a furnished house, each of the parties should have an inventory of the contents of the house, and if anything is broken, or cracked, or in defective condition, the fact should be carefully noted in the inventory. The rent is commonly payable in advance.

FIXTURES.

When a proprietor lets a dwelling-house it usually contains certain movables annexed by him to the premises. These are called "landlord's fixtures", and they vary in quantity and in kind according to local custom and to the class of house. The tenant will see what is in the house before he takes it, and he should stipulate for what he thinks necessary in the way of landlord's fixtures before entering into the lease.

Right to remove Fixtures.—"Tenant's fixtures" are those movables attached by the tenant to the house, which he is entitled to remove at the expiration of his lease. These do not include all fixtures which he may have put up, for if he annex or infix anything to the house itself in such a way that it cannot be removed without injury to the structure of the house, it becomes, as a general rule, the property of the landlord, and the tenant cannot thereafter remove it.

In regard to the question of what fixtures may be removed by a tenant at or before the expiration of his lease, this is one of the few points in which the laws of England and Scotland are practically identical. Therefore it seems unnecessary to repeat here what has been laid down above for the guidance of the householder in England in regard to this matter, and the reader is referred to the statement of the English law on this subject (pp. 34-36).

LANDLORD'S REMEDIES FOR RECOVERY OF RENT.

In addition to the remedies which an ordinary creditor has for recovering payment from his debtor, a landlord has a number of special remedies. These are summary diligence following on a decree of registration; an action of mails and duties; and sequestration.

Summary Diligence.—If a formal lease has been entered into, the last clause of it may declare that "the parties consent to the registration of the deed for execution". If the lease contains this clause the landlord may register it in the Books of Council and Session, or in the Sheriff Court Books, and obtain a warrant which entitles him, if the rent be unpaid, to arrest goods, debts, or money belonging to the tenant, and, after giving the tenant, by a messenger-at-arms or sheriff-officer, a "charge" or formal notice to pay, to poud or distrain the tenant's goods.

The days of charge are fourteen in cases of edictal citation, and six in other cases.

This remedy, however, is not familiar in practice.

Action of Mails and Duties.—The landlord, again, may present a petition to the Court to have the debtor in the lease, or his tenants, ordained to pay over the rents due by them to the landlord as they become due. This remedy is more frequently resorted to by a heritable creditor or bond-

holder, who by virtue of his bond takes the place of the landlord, as explained above.

Hypothec.—The remedy which is most commonly made use of by a landlord to obtain payment of his rent, is sequestration of his tenant's furniture and effects. This remedy is based on the landlord's right of hypothec, which is a security created by law, in favour of the landlord, over the furniture and effects belonging to the tenant in the subjects let, independently of any agreement or stipulation between the landlord and tenant. The right has been much curtailed by recent legislation in rural subjects, but it still exists undisturbed in leases of urban subjects—dwelling-houses, shops, factories, and warehouses. It has been abolished in leases of agricultural or pastoral lands exceeding two acres in extent, except where rent is due under a lease, writing or bargain, current at Martinmas, 1881.

In urban tenements the landlord's right of hypothec covers all the goods the tenant brings into the premises, including, but not limited to, all furniture, books, paintings, plate, jewels, and other movable property not belonging to the landlord. There are some exceptions, however, and doubtful questions as to what comes under the hypothec often arise. It is generally recognised that cash, bonds, bills, and other documents of debt are not subject to hypothec, nor is the tenant's wearing apparel.

When articles or goods do not belong to the tenant they escape the landlord's right in some cases, but not in all. Hired furniture is generally liable to sequestration for rent if it forms the bulk of the furniture in the house. Single articles of a kind that are commonly let on hire, and not of the nature of ordinary furniture, do not, Mr. Rankine thinks, come under the hypothec, "especially", he says, "if there is a known custom of hiring out similar articles by themselves, and as part of a business different from furniture-broking, as in the case of sewing-machines and musical instruments, such as pianofortes". Lord Deas in one case said, "I am not aware of any authority for holding that forms hired for an evening party, or china for a dinner party, may be sold for payment of the rent, although they happen to be in the house on the day sequestration is used".

Goods merely deposited in the premises let, or lent gratuitously to the tenant, are in a more favourable position than hired articles. Articles belonging to inmates of the house other than the tenant are exempt from the operation of hypothec, if they are not of the nature of general household plenishing, such as might be brought into the house by a sub-tenant, who is not merely a lodger. Articles of personal use belonging to children, guests, lodgers, servants, and such inmates of a house do not fall under the hypothec.

Duration of Hypothec.—The right of hypothec gives security to the landlord only for each successive year's rent, and not for arrears. It must be made good by sequestration within three months of the last term of payment, against effects that have been in the premises during the year.

Superior's Hypothec.—The superior of the ground, that is, the person

entitled to uplift the feu-duty, has also a right of hypothec, which entitles him, in the event of the feu-duty being unpaid, to "poind the ground", that is, to attach for payment of such feu-duties as have accrued during the tenant's possession not only the landlord's (his vassal's) goods, but also the goods of the landlord's tenants. If, however, the tenant has paid his rent to his landlord *bond fide*, the superior's right to poind is defeated.

Landlord's Right to retain Tenant's Furniture.—The landlord is entitled to prevent his tenant from dispoisoning the premises during the currency of the lease, and, if the tenant is removing or about to remove the furniture from the premises, the landlord is entitled to apply to the Court for interdict, and so to prevent him from taking away his goods.

The landlord can take this step not only after the rent has become payable, but also at any period of the lease. Before the rent has become payable, however, a tenant, if he finds caution or security for it, will be allowed to remove his goods, unless such removal is inconsistent with good management of the subject let, an important consideration in farms and other "rural" leases. But after the rent has become due the removal or a poinding by a creditor of the landlord may proceed only on payment of the rent, or if sufficient for the purpose is left.

Further, if goods belonging to the tenant have been removed from the premises before the hypothec expires, the landlord can obtain a warrant from the sheriff to search for and bring them back.

Sequestration for Rent.—The landlord may therefore make good his right of hypothec over the tenant's goods in two ways, (1) by sequestration in payment of rent that is past due, and (2) by sequestration in security of rent to become due. We are speaking, it must be noted, of "urban" subjects as defined above.

If the term for the payment of rent is past, and three months from the last yearly term have not elapsed, the landlord may ask the Court to sequester the effects on the premises in question and to authorise an inventory of them to be made, and thereafter to grant warrant to sell them in payment of the rent. If the tenant has removed any of his furniture, the landlord may ask a warrant to bring back the articles removed.

Mode of Sequestration.—When this petition is presented, the Court sequestrates and grants a warrant to inventory the effects. This warrant is handed to an officer of court, who proceeds to the premises and in the presence of one witness makes an inventory of what he finds there. A copy of this inventory, certified by the officer and the witness, is returned to the Court. The Court then grants a warrant to sell the sequestered effects by public roup at a date fixed by the sheriff or by some one appointed by him to carry through the sale.

When the sale is concluded, or within fourteen days thereafter, it must be reported to the court. Any balance remaining over after paying the landlord's claim and expenses is handed over to the tenant.

The landlord is also entitled to sequester in security before the rent is due if he has ground for believing that his rent is in danger through, for

example, the tenant's affairs becoming embarrassed, or the removal of the tenant's effects. If the rent is paid when it becomes due, the landlord must bear the expense of the proceedings, but if it is not paid he may apply for a warrant to sell and carry out a sale in the manner already explained.

Landlord's Right in Competition with Other Creditors.—In virtue of the right of hypothec the landlord has a preference for the rent of the premises for the year to which his hypothec applies over all the unprivileged creditors who, by poiding and arrestment, may interfere with the tenant's goods.

A purchaser of the hypothecated goods is bound to restore them or pay the value to the landlord, if the latter exercises his right of hypothec. But he need not do so if the purchase is made after the rent has become due, provided that sufficient goods remain in the premises to pay the rent. During the currency of the term, however, the landlord can prevent any interference with the hypothecated goods, no matter whether sufficient is left to meet the rent or not.

There are two modifications of this rule. Firstly, goods sold by bulk in open market cannot be recovered by the landlord; but this protection does not extend to goods sold by sample. Secondly, agricultural produce, by the Hypothec Amendment Act, 1867, if sold *bonâ fide* for its fair marketable value and removed from the premises and paid for, is protected, as is also the case when it is sold by public auction after seven days' notice to the landlord or his factor or agent without sequestration being obtained and registered before the expiration of the notice.

ENTRY.

Date of Entry.—The tenant's entry to the subjects let may be at any time the parties arrange, but in the better class of houses it is usually at the terms of Whitsunday or Martinmas, which are known as the legal terms. If a lease specifies either of these terms as the date of entry, it means either the 28th of May or the 28th of November. Until comparatively recently the custom in regard to entry and removal of tenants at these terms was not uniform, for in some counties and burghs in Scotland tenants entered or removed at a period beyond the date of the legal term. The matter is now regulated by the Removal Terms Act, 1886, which provides as follows:—

"Where under any lease entered into after the passing of this Act, the term for a tenant's entry to, or removal from, a house shall be one or other of the terms of Whitsunday or Martinmas, the tenant shall, in the absence of express stipulation to the contrary, enter to, or remove from, the said house (any custom or usage to the contrary notwithstanding) at noon on the twenty-eighth day of May, if the term be Whitsunday, or at noon on the twenty-eighth day of November, if the term be Martinmas, or on the following day at the same hour, where the said terms fall on a Sunday".

BREAKS.

It is not uncommon to stipulate in a lease that the landlord, or the tenant, or both, on giving certain notice to the other party, shall have the right to terminate the lease at a certain date before the date of expiration stated in the lease.

The break is in practice more frequently in favour of the tenant. Such a condition is usually clearly expressed, and should not give rise to any difficulty.

REMOVING.

The tenant is bound to leave the house at the term of removal stipulated in his lease, and if he delays to do so the landlord may compel him to vacate the premises by an action of Removing in Court.

In formal written leases there is always a clause by which the tenant binds and obliges himself and his successors to "flit and remove" from the premises thereby let at the expiration of the lease, "and that without any previous warning or process of law to be used against him to that effect".

Warning to Remove.—Notwithstanding this stipulation, however, the tenant is always, except in leases for less than a year, entitled to forty days' notice of the landlord's intention to require him to remove, and, on the other hand, he is bound to give the same notice to the landlord if he does not intend to remain in the house for another year. The notice on behalf of the landlord is called a "warning", and was commonly given by a sheriff-officer or "burgh officer". It may be given by the landlord himself or his agent. The rules as to removals from urban subjects formerly depended upon local customs, and were therefore different in different parts of the country. In burghs it is or was recently common for the officer to give notice by chalking "the most patent door of the building", in the presence of one witness, forty days before the term of removal. The notice, however, may now always be given by registered letter. It must be given at least forty days before the 15th of May or the 11th of November if Whitsunday and Martinmas are the terms in the lease, and it is common for the landlord to give warning on 1st of January or at Candlemas. Indeed it is regarded by many people as a grievance that landlords in the large towns of Scotland are accustomed to arrange as early as January or February the letting of their properties for the year from Whitsunday. In leases for four months or less the Removal Terms Act requires that notice of removal shall, in the absence of express stipulation, be given as many days before the date of termination of the lease (*i.e.* the termination of the lease) as shall be equivalent to at least one-third of the full period of duration of the lease.

The day on which a tenant must remove under a lease with the ordinary terms is, like the day on which he enters, fixed by statute, as was mentioned when speaking of the date of entry. If the lease specifies Whitsunday or

Martinmas as the date of termination the tenant must remove at noon on the 28th of May if the term be Whitsunday, or on the 28th of November if the term be Martinmas, or on the following day at the same hour if the term-day fall on a Sunday.

By the Sheriff Court Act of 1838 a summary method is provided for removing tenants who are in possession of premises let for less than a year at a rent not exceeding the rate of £30 per annum.

A person who occupies a house as part of a contract of service, and under an express stipulation that his tenancy is to cease when his contract of service expires, does not seem entitled to the benefit of a "lawful warning", and may be ejected summarily if the rent does not exceed the rate of £30 a year.

Notice by Tenant.—The tenant who intends to leave at the end of his lease must give the landlord the same length of notice as the landlord would have had to give him.

Tacit Relocation.—It is necessary to note carefully what happens if no notice be given on either side that the lease is to terminate at the date stipulated in the lease. Both parties are then bound for another year on the same terms as the last.

RATES AND TAXES.

In Scotland the apportionment of public burdens and taxes between landlord and tenant is sufficiently clearly regulated by law, and difficulty between the parties to a lease can hardly arise on this ground unless there is some stipulation in the contract altering the usual incidence of such burdens. In practice such a stipulation is unusual in leases of dwelling-houses. There is no reference to taxes in ordinary leases, except in leases of furnished houses, in which case all the taxes, both landlords' and tenants', are borne by the lessor.

STAMP-DUTIES ON LEASES.

The following stamp-duties are payable on leases in any part of the United Kingdom:—

- (1) For any definite term not exceeding a year:

Of any dwelling-house or part of a dwelling-house at a rent not exceeding the rate of £10 per annum, 1*d*.

- (2) For any definite term less than a year:

(a) Of any furnished dwelling-house or apartments where the rent for each term exceeds £25, 2*s*. 6*d*.

(b) Of any lands, tenements, or heritable subjects, except or otherwise than as aforesaid, the same duty as a lease for a year at the rent reserved for the definite term.

(3) For any other definite term or for any indefinite term:

Of any lands, tenements, or heritable subjects—

When the consideration, or any part of the consideration, moving either to the lessor or to any other person, consists of any money, stock, or security:

In respect of such consideration, the same duty as a conveyance on a sale for the same consideration.

When the consideration, or any part of the consideration, is any rent:

In respect of such consideration: if the rent, whether reserved as a yearly rent or otherwise, is at a rate or an average rate:

	If the term does not exceed 35 years or is indefinite.	If the term exceeds 35 years, but does not exceed 100 years.	If the term exceeds 100 years.
	£ s. d.	£ s. d.	£ s. d.
Not exceeding £5 per annum	0 0 6	0 3 0	0 6 0
Exceeding			
£5 and not exceeding £10 per annum	0 1 0	0 6 0	0 12 0
£10 " " £15 "	0 1 6	0 9 0	0 18 0
£15 " " £20 "	0 2 0	0 12 0	1 4 0
£20 " " £25 "	0 2 6	0 15 0	1 10 0
£25 " " £50 "	0 5 0	1 10 0	3 0 0
£50 " " £75 "	0 7 6	2 5 0	4 10 0
£75 " " £100 "	0 10 0	3 0 0	6 0 0
£100. For every full sum of £50, and also for any fractional part of £50 thereof... ..	0 5 0	1 10 0	3 0 0

(4) Of any other kind whatsoever not hereinbefore described, ... 10s.

DECORATION OF THE HOUSE.

COLOUR IN THE HOME.

Sweet, soft colour makes one of the charms of a pleasant room, and of a number of pleasant rooms the ideal home consists. The scheme of each should be in harmony with the special use of the room itself, the drawing-room gay, the dining-room somewhat serious without being gloomy, the library reposeful but not morbid, the morning-room cheerful without being aggressively so, the nurseries and bedrooms white or in pale tints.

Gradation of Colours.—It may be found useful if, before particular schemes are discussed, something is said concerning the general relations and properties of colours. From the three primary colours, yellow, red, and blue, all others are obtained. By the simple mixture of any two of them the secondary colours are produced—green from yellow and blue, orange from yellow and red, purple from blue and red. These again supply another series—the tertiaries: citrine being the result of mixing orange and green; russet, of orange and purple; olive, of purple and green. From citrine, russet, and olive an endless variety of beautiful tints is obtained, varying as any particular colour predominates, and it is from these that the best colour schemes are usually selected. Some of the loveliest colours are so subtle in tint, that it is difficult to name them or say what is the prevailing hue.

Properties of Colours.—Colours have definite properties and convey to the mind certain impressions. For example, the warm colours yellow and red produce a lively, cheerful feeling, while the colder colours, blue, purple, and some greens, have the opposite effect. Again, yellows seem to be nearer the eye than they actually are, blues to be farther away, reds to be stationary. Yellow appears lighter, blue darker, red brighter by gas-light than by day.

When a colour has been looked at for a time, it seems to change, some other taking its place. This other is the colour, or combination of colours, necessary to make up the primary set of three. Thus orange after a time gradually passes into a bluish hue, blue being its complementary colour. Again, red looked at for a time seems to be obscured by a greenish hue; and so on.

Harmony of Colours.—As a rule, to obtain the fullest pleasure, the eye demands the presence of all the primaries, and this is possibly why the tertiaries are the most pleasing colours. That all three primaries should



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be present for the best effect is, however, by no means a hard-and-fast rule; in some cases the charm of the colourings lies in the absence of one of them. In colour-work the production of proper harmony depends largely on individual artistic feeling or instinct. No cast-iron law can be laid down.

It should be remembered that a colour merely contrasted with its complementary—for instance, red with green—will not necessarily harmonise with it. For harmony there should be judicious blending of the contrasting colour; the red should contain some green and the green some red in its composition, the exact proportions being a matter of practical experiment. As the yellows, reds, and blue-grays of the citrines, russets, and olives contain blendings of all the colours, they give harmonious results more readily than the others.

Suppose it is desired to contrast a russet, which is a gray with a reddish tendency, for it receives red from both the orange and the purple of which it is composed; the colour to go with red is green, but the green employed must partake of the redness of the russet, and if the latter is very low-toned, so must be the former. Again, the proper green to harmonise with a red having an orange tendency—that is, one with yellow in it—is a bluish-green, blue being the remaining primary. In the case of a red having a purple tendency—that is, one with blue in it—the proper green to harmonise is a yellowish-green, yellow being the remaining primary; and so on with all other colours. The last two examples will be found useful in the selection of harmonious colours.

Sometimes a pure colour without admixture is advisable and even necessary to true harmony to give bright colour in a decorative scheme, but generally the primaries are to be avoided.

Drawing-room.—This room lends itself more absolutely to ornament than any other in the ordinary house, as the function of the drawing-room is to offer repose and facilitate amusement and the hospitality of tea. But its aspect must also be taken into consideration. A cold north light demands some warmth of tone in the walls, just as a southern aspect needs to be in a degree softened by a tint of wall-paper or distemper that, together with the sunshine pouring in, will not be dazzlingly bright. The size of the room has also to be considered. If it is small, large patterns on the paper must be avoided, and it will be remembered that a light paper adds to the apparent height, as well as size, of any room. Again, if there are many pictures to be hung, the character of the paper or distemper should be properly subordinated to these. Duck's egg blue is by many regarded as the best background for pictures, while others consider a cold, pure gray as better. Self-coloured papers are always preferable to those with a pattern where pictures are to be hung in any number. Artists usually like a rather dark blue, like that of a fine midsummer night, and many æsthetic persons prefer a primrose or jonquil yellow.

Sometimes dados are in fashion; at other times friezes are preferred. Both should be avoided in a low-ceilinged room. In a high one, on the contrary, a frieze may be three-eighths of a yard in depth, and if well

chosen, makes a fine effect in contrast with a paper that has not a very striking pattern, if any. There are beautifully embossed and other papers made specially for friezes, such as lincrusta and anaglypta (see "Wall Coverings"). Usually they can be coloured to suit any scheme. Gesso-work is very suitable for the treatment of friezes, and is uncommon and artistic if really good. The ornament and colour should be of a simple, light, conventional character. The depth of the frieze should depend on the height of the wall. It should never be less than 15 inches. The higher the wall the deeper the frieze. It often looks well when made lighter in tone than the body of the wall. The cornice should be tinted to harmonize with it and with the ceiling, which may be of a creamy-yellow rather than white. White, though clean-looking, is not satisfactory from an artistic point of view.

All the wood-work, such as doors, windows, skirtings, and shutters, should be in tones of the colour or colours used in the body of the wall, or in pale cream or ivory white when additional brightness is desired. King Edward VII made green carpets fashionable by choosing them for his own special rooms at Windsor and on the royal yachts. Green goes well with all other colours, and forms an agreeable background for beautiful furniture of every kind. Many drawing-rooms have no carpet, but a parquet floor and a few rugs scattered over it; or an oak floor kept in a fine state of polish. It is always well to have large pieces of the wall-paper, or a good-sized sample of the distemper tint, with one when choosing carpets, or a bit of the carpet when one is choosing wall-papers; always a very difficult and confusing task, owing to the enormous extent of choice. If the room is very high, a simply-panelled ceiling of some suitable paper is advisable. All horizontal lines suggest width, and upright lines of panelling suggest height.

As an alternative scheme, a quiet yellow paper might be used without a dado, the frieze being of a pale creamy-yellow, and the wood-work painted with ivory-white paint. Or, again, every part might be in varied tones of red or yellow, but in order to avoid monotony, there should also be delicate contrast in the tones.

To judge the effect of wall-papers they should always be seen in the piece.

The drawing-room need not be furnished entirely after any particular style or period, but at the same time it is in good taste to have a central idea running through the whole. The furniture may be French, whether Louis XIV., XV., XVI., or Empire, or it may be English, after Sheraton, Chippendale, with Adams decorations, or harking back to Tudor and Elizabethan periods. Or the stately simplicity of the Georgian era may be preferred even to Queen Anne. The taste for good furniture has grown apace, and whatever the style chosen may be, the various specimens should be well-made and well-finished. Otherwise, money is merely wasted on trying to make a room look well. Even in a drawing-room inexpensively furnished, the refined effect of a single spindle-legged table is to be appreciated at once. How much more, then, when all the furniture is inspired

by some period in which graceful form and strength were indissolubly combined!

In planning the decoration, the character of the furniture must be taken into consideration. The walls should have some characteristic in harmony with the chairs and tables. Empire furniture, for instance, demands white walls and some relief of gilding, girandoles, and a pale carpet, possibly an Aubusson. Many pictures are completely out of the scheme in such a room. Again, there are many who cordially dislike gilding of any kind, regarding it as pretentious and even vulgar, because it assumes an appearance of being gold. But, where it is accepted, it follows that the walls must be kept to a subdued tint if not entirely white or ivory. A gold-coloured paper and gilded chairs together would be overwhelming. There are, again, purists who assert that all carpets should be dark and the walls of a neutral tone. This drab-coloured, quakerish scheme of decoration is rather dull and gloomy for a climate like ours, made up chiefly of grays and browns. We in Britain are rather afraid of colour, but there is no need to refrain from it if it is pure and sweet and true. In this sense we are pretty safe if we choose Indian or Persian carpets. We can then have our wall-papers of any colour we like. Eastern workers understand so well how to blend even pronounced and emphatic tints into a skilfully-modulated and harmonious completeness that even the colour-blind (and they are more numerous than might be supposed) would be immune from mistakes in choosing these. The only fault of these Eastern carpets lies in sudden splashes of white, but after a year or so these become very much less startling in effect, even in the cleanest of houses.

A parquet floor in light oak colour, or light oak boards kept highly polished, have a wonderful effect in keeping a room light. Sometimes a drawing-room is so situated that it is almost impossible to get a good light into it until the artificial light is turned on at dusk. Here is an opportunity for trying the effect of the shining parquet. It accepts and plays with every gleam of light that comes through the windows, and even assists the artificial light to brighten the room.

When, on the contrary, the drawing-room faces south or south-east, it is a mistake to have very bright decorations. They create a glare which is the enemy of repose, and is, besides, often actively unpleasant. In such a room a faint blue-gray or gray-blue wall-paper or distemper gives a misty effect that is intensely soothing and refreshing. Very pale, soft green, too, especially if overrun by a light, lace-like and very unobtrusive design in white, gives an admirable effect of coolness, and has the advantage of lighting up extremely well. The drab papers to which some of us are so devoted have the very great drawback that, instead of responding to light, they simply devour it. It is almost impossible to artificially light such walls as these.

All drawing-room decoration should include a picture moulding with, if possible, a little rail as border, behind which specimens of good china

can be safely placed, making a good effect above the pictures. The junction of what decorators call the "filling" paper with the frieze is the point at which the moulding is fixed. Highly-polished enamel in cream, ivory, or soft yellow is better for these than any more decided tint. There is always the risk of tiring of anything that is too emphatic or pronounced. Pale-green, however, is seldom found too exciting, and a little rail in this soft, restful tint shows everything on it to advantage.

An example of an Adams drawing-room has a panelled white ceiling, the cornice with Adams decoration, a plain white frieze rail, a white panelled dado, and the filling distempered in a plain, soft colour. On the chimney-piece is a gilt mirror copied from Old English. The flooring is oak parquet. The furniture is of Sheraton design. In another Adams drawing-room the white dado is carried to the height of the door-tops and is panelled with a soft greenish-blue Louis XVI. silk. The deep frieze is in pale brocade. The ceiling is in tones of cream, and the carpet harmonizes with the tints of the panels.

A Queen Anne drawing-room has mahogany furniture copied from that period and a highly ornate decoration, consisting of high white panelling with frieze of a softly coloured Spanish leather. The panelled ceiling is cream coloured. The chimney-piece has glazed tiles set as bricks, and the floor is oak parquet with rugs in deep, rich minglings of colour.

A Louis XVI. panelled drawing-room is white throughout. The ceiling and walls are richly ornamented in relief, and the draperies are silk damask and velvet.

A Louis XV. drawing-room has the walls and ceiling painted a flat white colour, the panels in the walls hung with *Rose du Barri* brocade. The carpet is Aubusson, matching the panels and walls. In a Louis XVI. drawing-room the panels are filled with yellow brocade, and the walls are decorated in low relief just touched with gold. The ceiling matches these, and the furniture is in fine *marqueterie*.

Drawing-rooms are generally over-draped. There is no need for heavy curtains as a rule. Dainty lace or Madras or silk embroidered in pale colours are quite sufficient.

Dining-room.—A warm scheme of colour is chosen for the dining-room. Wooden panelling is used for the dado, or this may be dispensed with. Instead of painted walls, a low-toned red paper may be used, and instead of a dado, a projecting moulding is advisable to keep the furniture clear of the wall. Parquetry is suitable for the borders round the carpet, or the flooring may be stained. For the carpet itself, a low-toned olive-green is suitable.

It has been pointed out by an eminent authority that the dining-room should always be so decorated as to look its best by night. This is particularly true of one in a house which has a morning-room for breakfast. In the dining-room there should particularly be solid furniture, but there is no reason why the colours should be heavy, any more than there is any good argument for the furniture being unwieldy. Grace is com-

patible with strength in the latter, just as cheerful brightness is suitable to the decoration of the room in which the most important meal of the day is discussed, where all the members of the family assemble after the business of the day, and where we entertain our friends at the meal accepted as the highest point of hospitality.

Oak, mahogany, and walnut are the woods most suitable for dining-room furniture, and the various styles are the Jacobean, Elizabethan, Queen Anne, Chippendale, Adams, Sheraton, and the Renaissance. The kind of furniture should be decided on before the decoration of the room is thought of, as the latter must always be subject to the former. Waring's, among their model rooms, made an inexpensive dining-room with a moulded oak chimney-piece, oak architraves to the door, a moulded picture rail and china shelf. The walls are hung with plain green canvas, with a coloured frieze above it, and the ceiling is washed in a soft neutral tint. The furniture is fumigated oak, and the chairs are covered with tapestry. Another dining-room has a dado of white panelled woodwork with chimney-piece and overmantel to match. The filling of the walls is sealing-wax red, and the ceiling is in mouldings painted parchment colour. The furniture is Italian walnut upholstered in embossed morocco.

Library.—In the library the walls should be painted in oil or distemper, and kept rather low-toned in order to suggest the repose necessary for quiet study. A little brightness, however, may be introduced in the wooden moulding at the base of the frieze and in the cornice. Instead of distemping, a Japanese or other paper may be used. Of course it is more expensive.

The library should be bright and cosy, with light oak bookcases round the walls. Low ones look the best, with statuettes and plants on the top; but if the master of the house is a studious man, he will want more accommodation, and shelves for books should line the room. There might be a warm Turkey carpet, and a comfortable well-cushioned Chesterfield sofa covered with Indian embroideries, curtains of red silk, and a screen in light oak with plate-glass.

Hall and Staircase.—The walls in the hall and on the staircases should not be dark in colour, especially if the entrance is narrow. Terracotta looks well in either distemper or paper; or, the ground colour of the frieze in the dining-room scheme may be adopted. Simple wooden paneling carried up a few feet, and stained or painted to suit the colour of the wall, can be recommended. The ceiling should be creamy-white.

The treatment of the hall must depend on its size and character. It is a mistake to crowd up a small hall with furniture. There should be a table, a chair or bench, an umbrella-stand, and a hat-rack. All these should be strong. Flimsy furniture is not very appropriate anywhere, but it is singularly out of place in the hall. The walls may be wood panelled, or covered with a dado of lincrusta or anaglypta, and filled in with leather paper in rich and handsome colourings.

Bedrooms.—The decoration of bedrooms should be cheerful, and yet in every sleeping-room there should be means for excluding light, especially

in such as face east or south. The walls should be papered in unobtrusive colours, with as little pattern as possible. Distemper in soft tones is excellent, as it can be washed. Soft colour can be introduced in the curtains, and on the chairs and bed. White or ivory enamel is often preferred in furniture to suites of mahogany or walnut. Fitted bedrooms are almost always in white enamelled wood. Pale-green is a good colour for the wood-work, being restful to the eyes. Such aggressive colours as red or orange are quite out of place.

Nursery.—The day nursery should have brightness, warmth of tones, and light. Too much red is to be avoided, as it is trying to the eyes. There are many very pretty light nursery papers illustrating nursery rhymes. These, if chosen in light tones, could then be varnished over, which would keep the paper clean, and it could be carefully wiped with a damp cloth when dirty. Instead of nursery rhymes some coloured prints in the illustrated papers are excellent. If they are carefully pasted on the wall, with panels of a buff or straw-coloured paper 3 feet wide between the pictures, and then varnished all over, they give the nursery a cheerful appearance. The wood-work might be dark olive-green or pitch pine, which would be clean and fresh-looking. A warm carpet in the centre of the room, in reddish tones, the boards all round being polished, would give a general fresh appearance.

On the walls of the night nursery there might be a paper of a white ground, with sprays of pink rosebuds trailing all over it, and green leaves. The curtains to the windows should either be white dimity or chintz, the design rosebuds on white ground. Ivory-white paint, and a floor of polished wood, with large warm rugs in tones of pink and green at each side of the cots, and a very large hearth-rug in tones of pink and green in front, will combine well with the rest. The valances to the cots should be of the dimity or chintz. On each little bed may be laid an eider-down quilt of pink silk in centre, with border of apple-green. The furniture should be ivory-white.

General Advice on Colouring.—Light papers do not show dust so much as the darker kinds. In selecting papers, it is well to remember that they are to serve as backgrounds, and should not in themselves attract much attention.

Good plain masses are absolutely essential from an artistic standpoint. The larger the surface of one colour, the lower it should be in tone. Excessive "prettiness" in the drawing-room should be avoided. In all good schemes there is a unity of effect giving a simple spirit of dignity to the whole.

If artistic effect alone has to be considered, all colours should be flat and without shine; but they cost more and do not wear so well as when varnished. As a rule, the darker colours and more rigid forms should be at the base of the wall, the ornament and colour becoming freer and lighter as they ascend. Finally, avoid crowding the walls with pictures, unless they are superlatively good.

PROFESSIONAL AND AMATEUR DECORATING COMPARED.

To lay out money on another person's property without hope of adequate return is a form of expenditure which is obviously unsatisfactory and unprofitable. Yet as only a small proportion of the population own the houses they live in, it is one that can rarely be entirely avoided. Landlords are not unnaturally disinclined to incur unnecessary expense on decorative repair, and the tenant with strongly marked artistic tastes will find that every change of dwelling means a more or less extensive outlay in this respect.

There are several ways of arranging the matter of decoration allowances. One is to agree to pay a slightly increased rent on condition that the landlord carries out the tenant's decorative requirements. This, however, is rarely satisfactory, often resulting in much bickering over details.

According to a second plan the landlord does just what he considers necessary—generally very little, as is natural enough from his point of view—the tenant defraying the cost of such extras as dados of lincrusta or similar material, frieze-rails, paper of special quality in particular rooms, and good tiles instead of cheap ones in the hearths. A third method is for the owner of the house to allow the tenant a fixed sum, and permit him to do the decorating as he pleases. In this case certain stipulations are usually made as to the price of papers and the number of coats of paint, and the tenant may be requested to prove by means of invoices that he has actually laid out the sum agreed upon.

Not one of these arrangements will be found to work smoothly, however, unless the landlord is not only able to lay out a reasonable amount on the improvement of his own property, but also sufficiently sensible to realise the false economy of sacrificing quality to cheapness. For to have common papers that fade in a month and tear at a touch, and to attempt to conceal dirty, rough, old paint with a single coat of cheap new paint, mixed with inferior oil and a scanty quantity of turpentine, pays very badly in the end.

When the occupier of the house has an absolutely free hand in the decoration, the matter is on an entirely different footing. He has three courses open to him. He may—

- (1) Employ the best firm his means permit to do the work by contract;
- (2) Provide his own materials, and engage a jobbing decorator for the actual labour; or,
- (3) Carry out the work himself.

If it is feasible to employ a really high-class firm that has a reputation to sustain, the result will, in most cases, be perfectly satisfactory, although the first cost may appear alarmingly heavy. But if by reason of distance from a large town, or the necessity of economising in the immediate outlay, such a firm cannot be employed, the work must be entrusted to the local man. In this case a good deal of supervision is often required, while there is always the chance that the patterns put up are far from new.

When the second method is adopted, the employer can at any rate choose his own papers without let or hindrance; but the probabilities are that more paper and paint will be used than if the work were carried out by the tenant himself, while it will not be greatly superior to that of an intelligent amateur who can use his hands with a fair amount of dexterity.

The third plan is, obviously, the cheapest of all. Whether the result is satisfactory, of course, depends entirely on the powers of the amateur decorator: but, as will be seen by the instructions to be found in another section of this volume, the painting and papering of an ordinary room in an ordinary way is not a very formidable undertaking. It is certainly one worth attempting in cases where expense has to be considered, as is made evident by the example of comparative costs which follows. The room taken as an illustration is an ordinary bedroom in a suburban villa; its dimensions are 14 feet by 13 feet, by 8 feet 6 inches high, and it has the usual rectangular sash-window, one door, and a hanging cupboard in a fire-place recess. Here is the cost of work when performed by a firm of builders and decorators:

PAPERING—					£	s	d.
8 pieces at 2s. 6d. per piece	...	...	...	...	1	0	0
Charge for hanging at 1s. per piece	...	...	...	...	0	8	0
PAINTING WOODWORK—							
Repairing surface, stopping, and two coats of paint,							
20 square yards at 1s. 6d. per yard	...	...	...	...	1	10	0
DISTEMPERING—							
Ceiling, 20 square yards at 3d.	...	...	...	...	0	5	0
Cornice, 48 feet at 1½d. per foot run	...	...	...	...	0	6	0
Total	...	...	...	...	3	9	0

And here is the cost of work when performed by the tenant:

					£	s	d
7 pieces at 2s. 6d. per piece	...	...	...	...	0	17	6
Paste	...	...	...	...	0	0	6
PAINTING—							
7 lbs. at 4d.	...	...	...	...	0	2	4
1 lb. putty at 2d.	...	...	...	...	0	0	2
DISTEMPERING—							
7 lbs. calcarium	...	...	...	...	0	1	6
TOOLS—							
One-tenth of cost (12s. 8d.)	...	...	...	...	0	1	3
Total	...	...	...	...	1	3	3
TOOLS—					£	s.	d
1 large paint-brush	...	...	...	...	0	3	3
1 dusting-brush	...	...	...	...	0	2	6
1 sash-tool	...	...	...	...	0	0	3
1 whitewashing (and pasting) brush	...	...	...	...	0	4	2
1 paper-hangers' scissors	...	...	...	...	0	2	6
Total	...	...	...	...	0	12	8

The difference in the number of pieces of paper put down in the two estimates is due to the fact that the workmen will be less careful of the paper than the tenant, and will probably use, even in a small room, at least one piece more than is necessary. The allowance for wear and tear of tools is based on the supposition that, with an average amount of care, the brushes can be used for the painting of at least ten rooms of similar size. Calcarium is allowed for instead of ordinary wash, as prepared distemper is somewhat easier and less disagreeable for an amateur to apply; if simple whitewash tinted to taste is used, the cost will be reduced by about a third.

It is often possible to save more than the actual cost of the paper-hanging if the tenant does his own work, for at many of the best shops in London and other large towns "last season's" designs—they are none the worse for that—and remnant pieces are sold off very cheaply once or twice a year, at which time it is possible to obtain really good quality papers for a quarter their original price, the reduction sometimes being as much as 80 per cent, and even more.

If time is no consideration, it will be found that in every other branch of house decoration, the saving effected by dispensing with the professional is as marked as in the paper-hanging and painting. Take the laying of linoleum, for instance. An ordinary furnishing warehouse will charge the "man's time" at the rate of 9*d.* or 10*d.* per hour, and the man will cut up an immense quantity of linoleum because "the hall is such an awkward one to fit", or "the pattern wants such a lot of matching", and probably leave not a few untidy places round door lintels and sharp corners into the bargain. Whereas it may be put down by an amateur at the cost of a few tucks, and, it must be admitted, a good deal of time and patience, for to fit linoleum round a room or along a winding corridor requires considerable care if the work is to be done neatly and without waste.

Take the staining of floor boards again. The estimate given by a firm of decorators for staining a 2-foot wide margin round the floor of a room 14 feet by 12 feet was 12*s.* 6*d.*, this price covering stopping, sizing, one coat of stain, and two of varnish. With only one coat of varnish, the cost would have been 8*s.* 4*d.* These prices work out at about 1*s.* 3*d.* and 10*d.* respectively per square yard. Now an amateur could carry out the work in the same way, that is to say, by applying the coats of size, stain, and varnish separately, with a saving of something like one-third of the estimate, while if he used one of the ready-mixed varnish-stains the first outlay would be still less. Whether the simpler method is really cheaper in the long run is a point on which there is some difference of opinion, but the London price for varnish-stain is only 3*s.* 10*d.* per half-gallon, which should be sufficient for the amount of floor space specified. A few pence would, of course, have to be allowed for wear and tear of brushes in addition to the actual cost of the stain.

If one of the various home-made stains, such as a solution of permanganate of potash or an infusion of logwood chips, were used, the cost would

be still further reduced, especially if in place of varnishing—desirable but not actually essential—the stain were merely polished with bees'-wax and turpentine when thoroughly dry.

Taking the figures given as a basis, it will not be difficult to work out the comparative cost of professional and amateur decorating on a larger scale. It should be remembered that the difference between the two methods becomes more marked when the decoration of the superior rooms comes in question, for the professional price for hanging wall-papers advances in proportion to the increased cost per piece, and "special" rates are invariably charged for putting up so-called fancy papers of the class to which *lincresta*, *cordelova*, *anaglypta*, and Japanese leather-paper belong. These undoubtedly need to be handled with a certain amount of dexterity, yet their successful manipulation is not beyond the powers of an amateur.

The replacing of old-fashioned grates—those cast-iron caverns that consume a maximum quantity of coal and give out a minimum of heat—is an improvement which often falls to the lot of the tenant to carry out. Unfortunately the setting of grates and the laying of tiled hearths are less within the capabilities of amateur craftsmen than the lighter branches of decoration. Yet if the householder knows something of the proper prices for tiling and fixing respectively, he will be able to check the figures in the "estimate". Glazed tiles, for instance, suitable for hearths, cost from 12s. per square yard; the proper charge for preparing the cement bed is about 1s. 9d. per square yard; and the price for setting the tiles ranges from 2s. upwards to 8s. or 9s., according to the pattern selected. An ordinary hearth, such as is found in the drawing-room or dining-room of a small suburban villa, takes, roughly, about half a square yard of tiling.

PAINTING.

Every householder ought to know how to apply paint, for he will thus save much money, and will be able to accomplish a large amount of decoration which, even if not absolutely necessary, yet greatly improves appearances. No especial skill is required, only care and pains. The various stages in the process, and the precautions to be observed at each, are as follows:—

Preparing the Wood.—All wood-work which is to be painted must be carefully finished off with the carpentering tools, for no amount of paint will make a bad surface look well. All roughness must be smoothed down with glass-paper, and the wood, if movable, slightly tapped with a mallet to remove saw-dust. Holes and cracks are then filled with white-lead stopping applied with a putty-knife or the back of a chisel. The putty must be well pressed into the holes and carefully smoothed down. The work is then brushed over with a flat brush of the shape shown in fig. 8, and is ready for the paint.

Cleaning Old Work.—In re-painting most indoor work, such as panels, cupboards, doorways, and doors, it is not always necessary to get rid of the old paint. Skirting-boards are usually much knocked about, therefore the old paint will generally require to be removed from them. It should certainly be removed where it has been blistered or otherwise roughened.

If it is left on windows and tightly-fitting doors, sticking will be the result. When the old paint is allowed to remain it should be well washed, and as soon as it is dry it will be ready for the new coat.

Removing Old Paint.—A paint-removing lamp is shown in fig. 9. The lamp is partly filled with paraffin, and the regulator C being turned off, air is pumped in by the air-pump E. A little paraffin is placed in the channel A and lighted, to heat the burner and the pipe B which supplies it. The regulator C is then turned on and the oil passes to the burner in a fine spray which is rapidly vaporized. The flame is directed against the paint, which becomes quite soft, and may then be scraped off with a putty-knife, chisel, or other suitable tool, or with a special



Fig. 8.—Cleaning Brush.

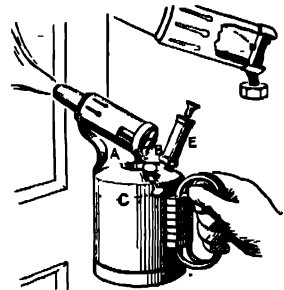


Fig. 9.—Painter's Paraffin Lamp.

tool shaped something like a garden hoe. Care must be taken not to burn the wood or cut it with the tool. All the paint should be scraped away until nothing but the clean surface of the wood is left. There is a gas paint-remover, which is simply a gas jet supplied with gas from the main by an india-rubber tube. A metal box open at the top, with a row of bars in front and a handle at the back, is sometimes used; it is filled with red-hot charcoal and held close to the paint. When the paint has been carefully removed, the surface is scrubbed with pumice, if necessary, and well washed. All holes and cracks are then filled with white-lead stopping, and the whole is treated with coarse glass-paper. The old paint can also be removed with a solution of caustic potash, but this is troublesome to apply and clean off. Old metal-work is cleaned in the same manner, though the paint can sometimes be removed with a scraper without the use of heat.

Applying Paint.—It is better to use ready-mixed paint, as less appliances are required, and there is very little difference in the cost. The best kind of brush to use for large surfaces is shown in fig. 10, and one suitable for doing fine work in fig. 11. As the bristles of new brushes are rather longer than is necessary, it is best to tie them up tightly with string at the upper end. A useful paint-pot, as shown in fig. 12, can be made out of an old meat-tin. Two or three are required. They can be hung by hooks from the ladder. The paint is well stirred, and transferred from the tin to one of these pots just before use. The wood being quite dry, the paint

is laid on thinly and well rubbed in, so that no brush marks are visible, care being taken to cover every part well. Only the tip of the brush should be dipped into the paint; otherwise too much is laid on and splashing is inevitable. The paint must be well stirred every now and then with a

stick, especially if it is white paint. When not in use the brush should be kept in a tin with sufficient turpentine to cover the bristles. As soon as the first coat is quite dry, a second can be applied. When the old paint is in sufficiently good condition not to require removal, one coat is sometimes enough; but if the work looks thin, a second must be added. New work always requires two coats. A final coat of varnish may or may not be added according to taste.

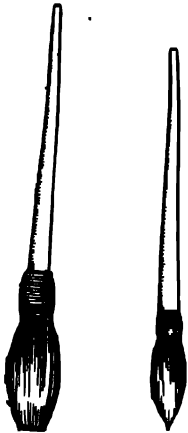


Fig. 10
Paint Brushes

Fig. 11

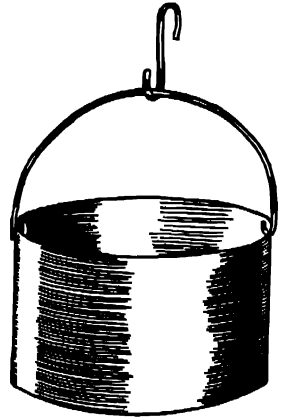


Fig. 12 —Paint-pot and Hanger.

Doors and skirting-boards are sometimes picked out in two or more shades or colours. Thus the framework, moulding, and panels of a door can be done in different shades, the darkest usually being outside. In doing such work the parts where the two colours meet are painted with the fine brush (fig. 11), the bristles of which should be tied up near the handle so that the paint may not get over the boundary.

Good work cannot be done without good brushes. To keep them in proper condition the paint should be well cleaned out of them when they are put away. They are first drawn over the edge of the paint-pot to remove any superfluous paint, then wiped in a rag, and finally washed in turpentine until they are quite clean. Fig. 13 shows a section of a useful brush-cleaner. It consists of an outer vessel containing turpentine into which fits an inner vessel with a perforated bottom. The brushes are rubbed against the perforations, which causes the paint to pass through to the outer vessel. They may be left thus for the night.

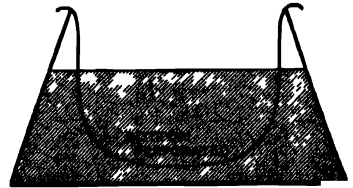


Fig. 13.—Section of Brush-cleaner.

Enamel Paint and Porcelaine.—These are paints prepared with varnish. They usually have a smooth, glossy appearance when dry, but can be had also to dry with a "flat" (dull) surface. They are equally suitable for metal or wood, and are often used for renovating bedroom furniture, water-cans, and jugs, and for ornamenting light wood articles for the drawing-room or boudoir. The paint must be laid on thinly. A special enamel is sold for baths.

WHITEWASHING AND DISTEMPERING.

Ingredients.—The ingredients required for the proper making of white-wash and distemper are size and whitening (carbonate of lime). The latter costs 3s. per cwt. To obtain a good result it is important that the whitening should be of the best quality. It crumbles readily when good and fresh. Size can be obtained in two forms—as a powder, which is the more convenient for the home worker, and as a jelly, which dissolves more easily, but decomposes if kept too long. As a powder it costs 9d. per lb., and as a jelly 1½d. per lb.

The colouring matters which must usually be added to the two essential ingredients vary in price, brown and yellow costing 2½d. per lb., and blue, green, and red from about 5d. per lb.

Lime is sold at 3s. per bushel. Plaster of Paris, which must be fresh, costs about 6d. per gallon. It is sometimes sold in packets securely tied at the ends, and in that form is more likely to be fresh than when it is sold loose. If it crumbles when it “sets” it is stale, and therefore useless. All these ingredients may be obtained at a good oil-shop, or from a builders’ merchant.

Implements.—Brushes cost from 2s. 6d. to 12s. according to their size and quality. A good brush for a woman’s use costs about 6s. (fig. 14). The weight must always be a consideration. A brush, before being purchased, should be tested by balancing in the hand in the same manner as a tennis-racquet. If it feels heavy when dry, it should on no account be chosen. There is no saving of time in using a very heavy brush, for a lighter one will cover the same ground more rapidly. Another essential is a step-ladder; indeed, there should be a pair, with a strong plank to rest upon them, if there are to be more operators than one.

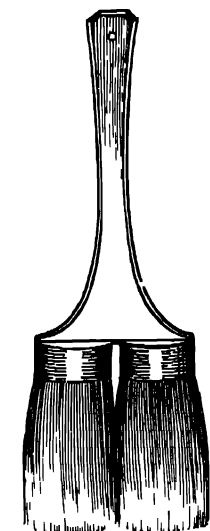


Fig 14 —Large Flat Brush
(for whitewashing).

Then, of course, several buckets are required for the ingredients; and if the work is to be done by a woman, she should have a large light can to hold the distemper, and a ladle for the purpose of filling it from the bucket.

Preparations.—With care it is quite possible to distemper walls or ceilings without any serious disturbance of the furniture. If the materials are properly prepared and properly used, there should be very little, if any, splashing. But to guard against accidents, it is better to remove all ornaments and lighter objects, and to protect the carpet and furniture with sheets or old newspapers. Workmen are apt to be careless, and when they are employed the carpet, at any rate, should be rolled up and taken away.

Whitewash.—To make whitewash, whitening should be broken up into a clean bucket containing just sufficient cold water to cover it. It should be

left all night. In the morning, the water which floats at the top should be carefully poured off, and the contents of the bucket should be thoroughly mixed together with a wooden spoon or stick.

The size must be dissolved separately. It should be placed in another pail, at first hot water and afterwards warm water being poured on it in the proportion of about 2 gallons of water to every pound of size. It must be thoroughly stirred till it is free from lumps. In order to avoid the cold effect of perfectly pure white, a little blue is usually added.

Distemper.—For distemper, first make some unsized whitewash in the manner just described; then mix powdered colour with a little water and add it gradually to the whitewash. The operator should stir the whole well, frequently testing the tint by putting a small quantity on a board or a sheet of paper and drying the sample either in the sun or at the fire. When the required tint is obtained, warm size prepared in another bucket—in quantity half that of the whitewash—should be added, the whole being stirred together, always in the same direction, until it is thoroughly mixed.

A little cold water should afterwards be poured on the top to prevent the formation of a skin when the distemper is cool, for this skin is both wasteful and inconvenient. When the mixture is perfectly cold and jellied it is ready for use. The success of both whitewash and distemper depends upon their being well jellied. The sole difference between the two is, that the latter is coloured and the former is not.

To Remove the Old Whitewash.—The first proceeding after the new distemper is made is to wash off every vestige of the original coat from the walls. For this purpose a wide brush, a small bucket of clean water, and an absorbent cloth which is not fluffy, will be required. The walls must be first well washed over with the brush charged with water, and afterwards dabbed with the cloth, the water being changed as soon as it becomes much discoloured. When the distemper is very obstinate a second washing may be necessary.

Some amateurs think that a ceiling or a wall cleaned with bread-crumbs or dough is in a proper condition to work upon. This is altogether wrong; it is impossible to attain a satisfactory result unless the old distemper is first removed.

When the wall or ceiling has never been treated before, it should first be given a coat of thin melted size, which should be allowed to dry thoroughly before the distemper is applied.

To Stop Cracks.—The next proceeding is to fill the cracks and make good any defects. This should be done the day before the distemper is applied, and immediately after the old distemper is cleaned off. The cracks should first be well damped with a fine brush dipped in water, and then a mixture of plaster of Paris, with a third as much whitening and either water or thin size, must be used for filling.

As plaster of Paris alone sets so quickly, there is a difficulty in stopping the cracks with it, the operator having continually to mix a fresh supply. By the addition of whitening the setting is delayed. The plaster when mixed

should be put in a mass on a small hock-board, which is a disc of wood with a handle fitted underneath it.

When filling cracks only, the plaster should be applied with a stopping-knife, a thin knife somewhat like a palette-knife. Defects in the walls must be filled in after damping well, and the plaster must be applied with a small trowel.

An Uneven Ceiling.—Any unevenness of the ceiling caused by the filling of the cracks can be removed with the stopping-knife, which must be dipped into cold water each time it is used for this purpose. A small tin can of water should therefore be at hand. The knife should be held in a slanting position, only the edge of the blade being used. It should be worked in this position to and fro along the cracks, or, in the case of a defect or hole, round and round it.

The room is now ready for the application of distemper or whitewash.

Two Operators or One.—When two operators work together, the process is simplified. Two sets of steps can then be used, with a scaffold board between them. The operators, one standing at each end and working towards the opposite end, can join their respective strips before the edges have had time to dry. In this way the time is lessened by one-half, and the result is more satisfactory. When it is impossible to procure two step-ladders, a kitchen table can be utilised for the purpose, or two packing-cases with a board placed between them.

If the operator is single-handed, the task is rather more tedious; but with a light and steady step-ladder, a short skirt, an overall, and a cap to protect the hair, it may be performed with perfect success by a woman unaided. It is a wise precaution to wear a leather wristlet buckled tightly round the right wrist, which is apt to ache after a time. The distemper, when gelatinous, certainly weighs more than it does when in a more liquid state: but, as already stated, it is much to be preferred in that form, because of its smoothness in working and its freedom from splashing.

Method of Application.—Both distemper and whitewash must be applied evenly. The brush—the wider it is the better, so long as it can be easily handled—should be plunged half-way up the bristles into the liquid; it should then be lightly tapped on the edge of the bucket, and immediately applied to the surface. It is important to work only in one direction—away from the operator. In this particular the application of distemper differs from that of paint. Quickness in working is essential to success. Before one stroke of the brush has time to dry, the next must meet it. To do this demands some nimbleness in running up and down the steps and in moving them from place to place.

It is better to do the cornice last of all. The distemper should be applied with two small brushes, one round and the other flat. These brushes adapt themselves to the interstices and raised work of the cornices.

Limewash.—The old-fashioned linewash is made by putting slaked lime into a wooden bucket, pouring hot water on it, and thoroughly mixing until it acquires the consistency of cream. It is now rarely used for living rooms.

For outbuildings, stables, sculleries, and larder, it is excellent on account of its antiseptic qualities. For this reason it is most useful in cottages where there has been any infectious illness, or where the walls and floor, through neglect, have become dirty.

The old coat should first be removed, and the freshly-made wash should be applied with an ordinary flat brush. The work is not pleasant for a woman, as splashing is unavoidable, and the lime is apt to burn whatever it falls upon. Gloves should be used by a person with delicate hands.

WALL COVERINGS.

Whitewash.—One of the oldest and simplest methods of covering with a clean and uniform coat any wall surface of stone, brick, or plaster is whitewashing. As it has been described in the previous section, it need not be further mentioned here.

Oil Paint.—Oil-painting is one of the most solid and durable ways of covering and decorating wall-surfaces, but these must be sound, smooth, and in good condition generally, as the paint shows up very clearly all unevennesses and inequalities; and although this defect may be minimized by the use of "flatting" (*i.e.* paint mixed with a large proportion of turpentine), which gives a duller surface, it cannot be obviated altogether. Oil-painting is, therefore, most suitable for surfaces of new well-finished (but of course dry) plaster, for some of the various forms of relief decoration, and over flock-paper that has become soiled, when a new effect of low relief work is produced.

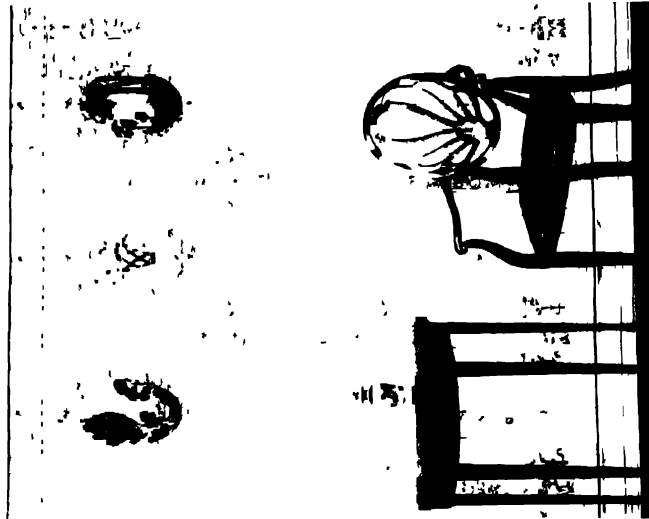
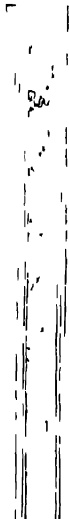
As the surface of oil paint is not absorbent, moisture readily condenses on it in wet weather or with change of temperature, and it therefore needs occasional wiping down and cleaning to prevent dirt from accumulating. If this has already happened, a little soft soap with whitening or fuller's-earth may be used, care being taken to wash it well off with clean cold water and to dry with a soft cloth.

Paper.—The most universal of all wall coverings is, of course, paper, and with it all kinds of effects, suitable for all classes of dwellings from the castle to the cottage, may be obtained at prices varying from a very small fraction of a penny to a good many pounds for each square yard of surface covered. The artistic quality of wall-papers is not, however, always in exact proportion to the price, as some of the expensive papers are very ugly and some of the cheap ones excellent in design.

Plain Papers.—For certain purposes and situations quite plain papers can be obtained in a very great variety of good and pleasing tints. The cheapest form of this kind of paper is that known as "lining", which costs about 1s. 3d. per piece. Next in cheapness is the plain sanitary (washable) styling paper, at about 2s. per piece; very useful in many places, it is unsuitable for damp walls, as it stains easily, and damp marks do not dry

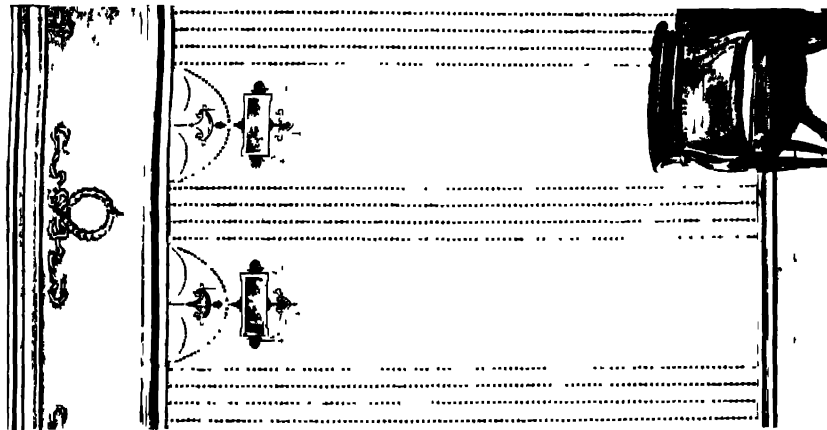
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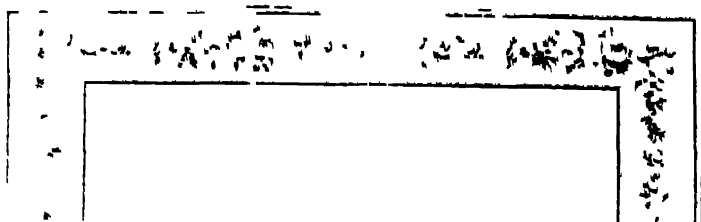
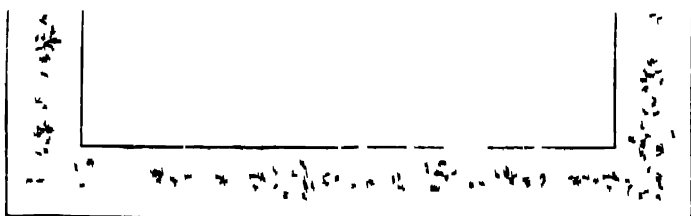
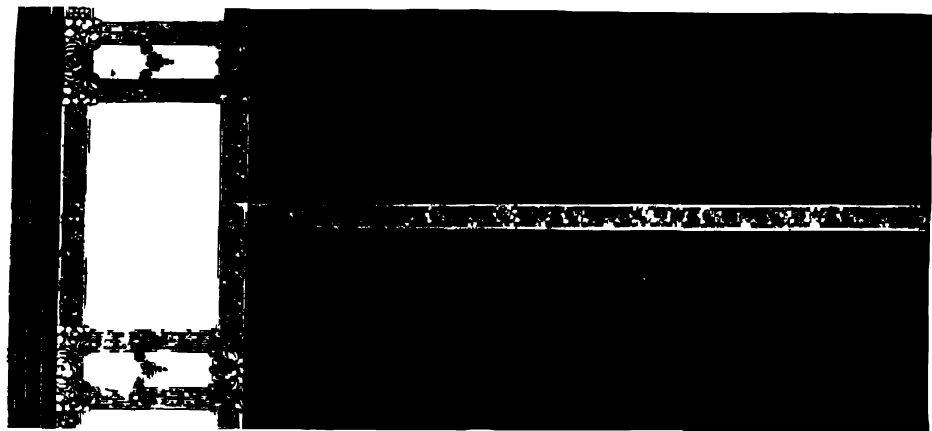


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out of it so easily as out of softer, uncalendered papers. Most artistic of all plain papers are, however, the "ingrains", in which the colour is in the paper itself and not on the surface. They are very soft in effect, but are sometimes apt to be fugitive in colour under a strong light, show damp stains readily, and, like all plain surfaces, quickly reveal any damage or imperfection. Their price is about the same as or a little more than that of the printed styling papers just mentioned.

Patterned Papers.—Of patterned papers there is, of course, an endless variety to choose from, but they may be broadly divided into hand- and machine-printed goods, according to the method of their production. The

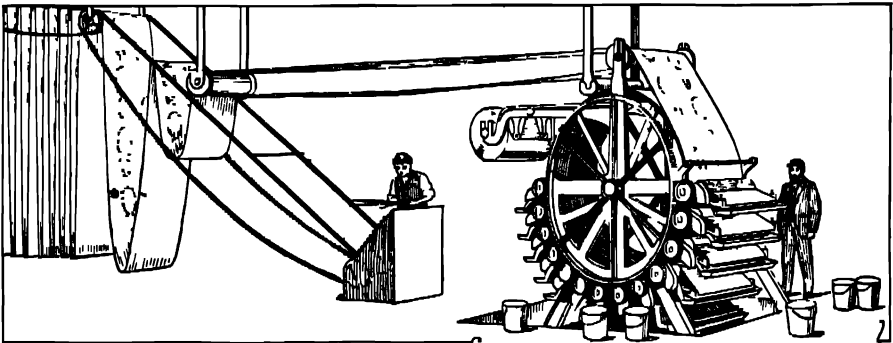


Fig. 15.—Paper-staining Machinery at Messrs. Sanderson's, Chiswick. The rods placed on the endless chains catch up the paper into long loops.

former is the more artistic process, and admits of a more sympathetic rendering of the artist's original design, but being necessarily less rapidly produced, is more expensive. Good block (hand) printed papers cost from about 2s. 6d. to £5 per piece, according to design and colouring; it is worthy of note that the same design in varying colours will also vary in price. In final appearance the block-printed papers are, however, now very little superior to those produced by machinery, so that it sometimes takes an expert to discern the difference. The latter papers vary in price from 6d. to 10s. 6d. per piece.

Sanitary.—Sanitary papers, whether plain or patterned, are machine-printed papers in varnished colour, which admits of their being cleaned with a sponge and cold water, but not with hot water or soap. They are not usually very satisfactory in pattern, the method of engraving the copper rollers from which they are printed being best suited for the production of shaded designs giving a pseudo-relief, which in some parts of the room must inevitably be contradicted by the actual lighting, and so produce a very incongruous and unpleasing result. The appearance of relief without its actual presence is thus unsuitable for wall decorations, as is also that extreme naturalism of design which gives us bunches or sprays of flowers coloured and shaded as they might appear in a picture, and often apparently hanging in the air without any support. The main and most usual function of a wall-paper is to serve as a background for

pictures and furniture, for which purpose conventional designs are generally best. This also holds usually when in the absence of other decoration the design of the wall-paper may be made more pronounced.

Wash Printing.—A large proportion of both block-printed and machine-printed papers are struck in solid colours, but some designs lend themselves more especially to what is known as "wash printing", in which the semi-transparent colour is mottled or unevenly distributed by the action of the printing surface as it leaves the paper. This produces an effect of artistic "quality" that is very charming, especially when used for printing on the "ingrain" papers; it does away with the extreme regularity and evenness which are generally characteristic of the machine-printed papers.

Various Patterned Papers.—To obtain other varieties of surface and texture than those given merely by the ordinary paper and colour, other devices are also employed, such as the use of mica more or less finely powdered with the colours, by means of which the so-called satin, satinette and similar effects are obtained. A textile or tapestry appearance is also produced by close cross-lining or by very slight embossing of the paper itself with a textile surface; but these papers are seldom satisfactory in design, or good in effect when hung. They vary in price from 1s. to 5s. per piece. Lustre and gold papers are made by the application of bronze powders to paper on which the pattern has been printed in gold-size, to which the metal adheres. They are useful in some places, but at times are apt to produce an inartistic and patchy effect. The price is from 1s. 6d. per piece upwards.

A somewhat similarly-made class of paper is that known as "flock", the design of which is first printed in a sticky oil colour and then dusted over with the "flock", which is very finely-powdered wool, or in some cases silk, the latter producing a very rich effect. This operation can be repeated several times until an actual relief decoration is obtained, some varieties being especially made for this purpose. It is often the custom when even an ordinary flock-paper has become dirty or faded to give it a coat or two of paint, which gives to it at once a low-relief decoration with a new lease of life. The objection is sometimes urged against flock-papers that the particles of wool are apt to become detached and form a noxious dust floating in the air, but with the well-made papers of the principal makers this danger is more imaginary than real. If one is suspicious of arsenical colouring in any green wall-paper, an easy test can be supplied by the nearest chemist, but a good many examples, even of the green flock, which was once the worst offender, will probably have to be examined before any arsenic is found. The prices of wool flock-papers vary from 9s. to 30s. per piece, and of the silk flock from 30s. to 80s.

What is known as Muraline wall-paper has the advantages of being washable with soap, brush, and water, and of being impervious to damp or steam; it is therefore very useful for bath-rooms and lavatories. It is rather wider than ordinary paper, being 24 inches broad, and is made in the usual 12-yard pieces at prices from 2s. 6d. per piece.

Stencilled Papers.—Another form of decoration which is also produced both on paper and fabrics is stencil work. Occupying, as it does, a position between the finest hand decoration and the more mechanical wall-paper, this stencilled work is, of course, somewhat expensive, the prices beginning

at about 2s. a square foot, but its effect is very beautiful. Stencil decoration can, of course, be also applied to both distempered and oil-painted walls, but that executed by the average "painter and decorator" is usually very poor indeed in design and colour. The art would, however, offer a good scope for the abilities of a clever and artistic amateur.

Appropriateness of Papers.—

Where many pictures are to be hung the pattern of the paper should be unobtrusive and well covered, and for oil-paintings and water-colours in gilt frames and mounts some of the reds and claret colours will be found to be appropriate backgrounds. For black-and-white work and engravings with white margins dull yellows and sage and olive greens are suitable, and for carbon and platinotype photographs dull blues and warm grays. In rooms with but few pictures larger and more definite designs may be used, as also often on staircases, even if these are not particularly large or wide, there



Fig. 10 -Stencil Pattern for Paper or Fabric.

The flowers, leaves, and stems may be executed in three different colours.

being always a considerable height on the "rake" to be filled up.

Of course, if any apartment is to be furnished completely in any one of the historical styles, the paper must also harmonise with it, a result not at all difficult of attainment now that so many thoroughly qualified architects and trained designers have turned their attention to the production of wall-papers. All the various French periods, as Louis XIV., Louis XV., Louis XVI., the First, Second, and Third Empires, have their appropriate papers, as well as our own Tudor period; and for our Chippendale and Sheraton periods we have papers in the "Adams" style and others.

It may here be laid down definitely and once for all that any imitation of one material in another is decoratively and artistically bad. Every kind of material has its own merits and its own possibilities, and is always most successful when employed in accordance with them; further, materials are

now so many and processes so ingenious that there is no excuse for such imitations.

The Various Rooms.

—The uses of the various apartments should influence the choice of papers for them. The hall, for instance, should certainly not be hung with a paper representing great blocks of marble. Patterns of a purely geometrical nature, or of foliage based upon geometrical lines, or plain papers with rich dado or frieze, or both, are most generally suitable and satisfactory in the hall. For large halls, especially those at all Gothic in architectural features or furnishing, some of the heraldic designs are very appropriate. For dining-rooms which are furnished with some degree of solidity fairly large patterns and warm soft tints of reds, russets, and golden-yellows are generally safe and satisfactory; for the library or study restful greens and dull, dark blues and grays. The drawing-room it is usual to treat in a lighter style, and for this purpose many excellent papers in pale yellows and blues, buffs, and light reds are to be found

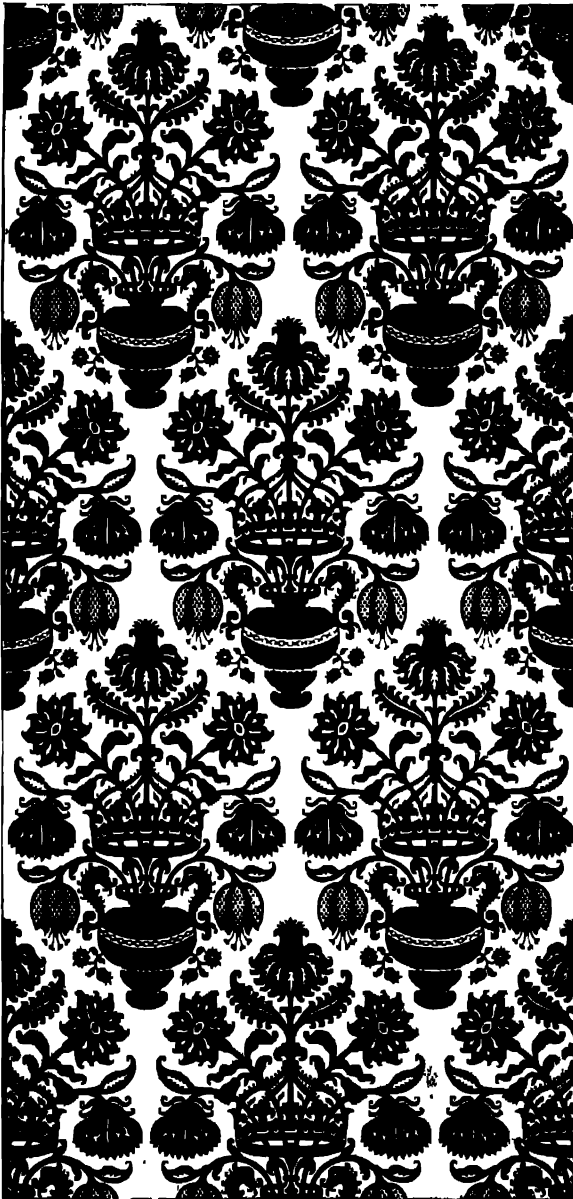


Fig 17 —Wallpaper Design—"Valetta".

(By permission of Messrs. Waring.)

of all sorts, designs, and prices. Bedrooms should be neither too light nor too dark, and here particular care must be taken to avoid patterns that, when seen in quantity, form themselves into lines, spots, or other

countable devices. Most of us have probably experienced the horrors of this possibility when lying on a bed of sickness, but by a little forethought it can easily be avoided. Tiles are undoubtedly best for bath-rooms, but if owing to their cost they cannot be obtained, good washable enamel paint may be used, or well-varnished paper. If the latter be preferred a pattern should not be chosen simulating wood, or tiles, or mosaic work, but one that is honestly a paper design. Some very appropriate designs, as of water plants and fish, are sometimes to be seen. For the nursery a washable wall-surface is also very desirable on the score of health, and some appropriate nursery-rhyme patterns have been produced by Walter Crane and others, notably that of "The House that Jack Built". Even better than varnished paper both for nursery and bath-room is the oil-grounded and oil-printed "Salubra", which is scarcely more expensive, and is not so liable to fade or turn yellow. It is 31 inches wide, and can be had in any length; and with plain, enamelled cretonne, repp, or poplin surface.

Relief Decorations.—Most of the above remarks on the choice of wall-papers, especially concerning such matters as lighting and colourings and the size of patterns and rooms, apply also to decorations in relief. Some of the principal forms in which these are made, and their application to varying circumstances, will require a brief consideration. Of the raised flock-papers something has already been said, and it is only necessary to add that in decorating them by painting after their first freshness as paper has departed, it is easy to get variety of tint by rolling colour on the raised portions or by giving two coats of varying tints and "wiping" the last from the projections.

For relief-paper decoration already finished in gold and colours nothing is better than the Japanese leather-papers now so extensively imported into this country. Many of them are copied from old Spanish embossed leathers and are very fine in design and colour. They vary in price from £1 to £3 per piece of 12 yards, but in computing the cost it must be remembered that they are 36 inches wide as against the English paper width of 21 inches. Being very hard and durable when fixed, these papers are very suitable for dados, and for halls and staircases generally. Another relief-paper decoration is ligninur, which is very suitable for ceilings; the white (*i.e.* uncoloured) costs from 6*d.* to 1*s.* a yard. Anaglypta, a similar material, is made in a great variety of designs in both high and low relief, at prices varying from 6*d.* to £1 a square yard. Some of the ceiling designs in this material are very fine and architectural, and many special designs for panels of various sizes, and specially-fitted forms for dados, friezes, the "rake" of staircases, are also published. Yet another form of relief decoration is made by the "Tynecastle" process. There are two forms of it, known as Tynecastle Vellum and Tynecastle Canvas, the relief in the former having a paper substance and in the latter a canvas backing. The former is, of course, most suited for low-relief work, and in price begins at about 1*s.* a yard, while with the latter almost any amount of relief can be obtained, more indeed than in almost any other similar material, the prices

averaging generally about one-third more than in the case of the vellum. Quite different from the foregoing are the "Salamander" wall and ceiling decorations. These, as their name implies, are fireproof, being made of asbestos, and have more than once withstood the test of actual conflagration. The low-relief patterns vary from 8d. to 1s. 6d. a yard, and the high reliefs from 6d. to 12s. a square foot.

Among the best known of all decorative products of this kind is lincrusta, which is a solid material of extreme toughness and durability, moulded into relief by being passed between engraved steel rollers. The very large series of designs for dados, fillings, friezes, ceilings, panels, and generally for decorative purposes are made in one or two natural tints of walnut, buff, and others, which can be put up as they are, but, of course, like all the other relief decorations above mentioned, can be painted and further ornamented with colour to any extent. The prices of lincrusta run from about 1s. to 5s. a yard.

Hangings and Fabrics.—Textiles of various kinds, being also used as wall coverings, demand some notice here. They constitute, of course, a very old form of wall decoration, tapestry, made of woven materials either plain or enriched with hand embroidery, having been among the earliest devices for concealing bare and rough stone walls, and giving effects of comfort and splendour. The chief objection to the use of textiles as wall hangings at the present day is the fact that they so easily harbour dust and impurities, and are suggestive of a certain "stuffiness" which is not altogether agreeable to cultivated tastes. The principal materials that can be used for the purpose are chintz, cretonne, canvas, satin, and brocade, with various more or less close imitations of old tapestry work. Good tapestry panels copied from Flemish and other sources can often be bought at prices from 10s. to £10 each according to size and quality.

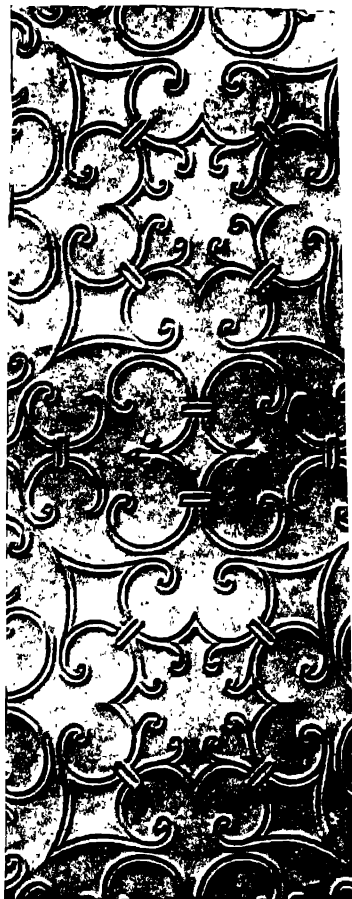
Either Indian or Chinese matting often forms a good and effective wall covering, especially for dados and in situations exposed to accidental blows and knocks. It should be fixed in such a manner that it may be easily taken down and thoroughly washed when necessary.

Arrangements and Accessories.—There are many ways of arranging the decorations of walls so as to produce the best effect, some of which must be noticed here. A dado is generally very useful, enabling one to provide the strongest material just where it gets the most wear, and, if necessary, to alter or replace it without interfering with the rest of the wall surface. Perhaps the best dado of all is good, sound wood panelling; it is, however, somewhat expensive to put up, and is therefore not to be recommended in a house that is only leased, unless, of course, some arrangement be made with the landlord. As has been previously noted, both lincrusta and matting form good, serviceable dados, as also do Japanese papers and some of the relief decorations already mentioned. With a good skirting-board below and a projecting rail above just at the height of an ordinary chair back, a dado affords efficient protection to the lower part of the wall from the impact of furniture and from chance knocks.



JAPANESE LEATHER PAPER DESIGN

As imported by Liberty & Co., Limited, London, W.



LIGNOMUR — "

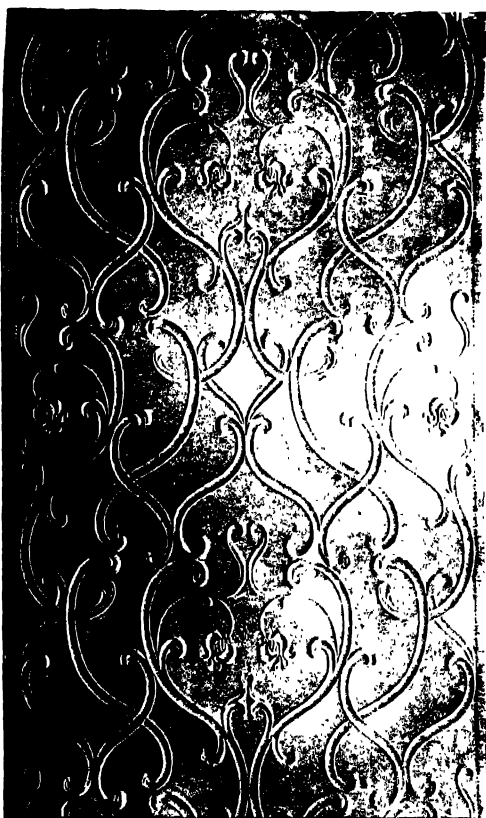
By permission of The



ANAGLYPTA -- FRIZE



ING DESIGN
Fool, London, L.



SALAMANDER - "VENETIAN" GOTH
By permission of The United Artists, Ltd.



TYNECASTLE CANVAS -- FRIZE
By permission of The Tynecastle Co., Edinburgh.



Fig 18—Frieze, in Tincinusta Walton.

(By permission of Messrs. Fredk. Walton & Co., Ltd.)

A frieze is generally a pleasing feature in a room of good height, and its lower edge forms a convenient point for the fixing of the picture-rod or rail, but one should remember, in the case of low rooms, that both the dado and frieze detract from the apparent height of the apartment. Sometimes a frieze is used without a dado, when the skirting-board should be fairly high to give a base to the filling, as the space between is called. In bedrooms and minor apartments a border of ornament just underneath the cornice often gives a pleasing finish.

Ceilings should seldom or never be quite white, but should be very slightly tinted, so as to harmonize with the papering and general scheme of decoration. Cornices are also generally better for being picked out in soft tints to harmonize wall to ceiling, and, of course, all the wood-work, as of doors and windows, must be painted in one or more colours, or tints of the same colour, in unison with the wall coverings and the general effect of the whole.

Hanging and Fixing.—The hanging and fixing of wall-papers and relief decorations are preferably executed by skilled workmen, but the householder should understand the process, that he may be able to see that such work is properly carried out, and also to do it himself.

The first thing is the preparation of the walls, which, if of new plaster, will only require a coat of size. If there is old paper on the wall, this must be stripped off by thoroughly wetting and scraping, when it will often be found that the bad practice of re-papering over old work has been adopted, and sometimes repeated several times. One should strip right down to the plaster, cracks or defects in which must be made good with plaster of Paris before the coat of size is applied.

The wall being ready, the paper has to be edged or trimmed quite close up to the pattern on one side and to within about a quarter of an inch of it on the other. About half the paper required for the room must be close-trimmed on the right-hand edge and about half on the left, it being the rule to commence hanging the paper on each side of the principal window so that the overlapping piece at each joint may have its edges towards the

light, in which position it is least visible. Thick papers are trimmed on both sides and the edges "buffed", not overlapped. Embossed papers, especially those in high relief, need to be trimmed with a sharp knife and a straight-edge on a table covered with a sheet of glass, and the same method is recommended in the case of plain papers. Trimming is best accomplished with a pair of paper-hangers' or other long scissors, the paper being unrolled and re-rolled as the operation progresses. It should then be cut into lengths an inch or so longer than the height of the room, care being taken about the matching of the pattern. The paper should next be laid right side downwards on a long table or board and pasted with a fairly stiff paste made by mixing half a quartern of flour in a pail with a little clean water, avoiding lumps, and then adding boiling water and stirring until it thickens. A few drops of oil of cloves should be added as a preservative and antiseptic, and a dash of cold water on the top will prevent the formation of a skin as the paste cools. After the paper has been evenly coated with a large brush, it should stay for one or two minutes "in paste" to soak and expand, and if it is a very heavy, thick, or embossed paper, the pasting should be repeated. The lower part of the piece may then be folded, paste to paste, to facilitate handling, and the upper part fitted in its place on the wall, a plumb-line being used to see that it is vertical. Then, holding the lower part slightly away from the wall, the operator may gradually press it into place, working down from the top, and using a soft, clean cloth, or a brush. Care must be taken that no paste gets on the front of the paper, any chance spots must be at once removed with a sponge and clean water.

The second piece is then applied with its close-trimmed edge lapping over the margin of the first, the pattern carefully matched and joined, and so on, until that side of the room is complete, when the other is worked in the same way. Most of the relief decorations require the addition of strong size or glue to the paste to give them a quick grip of the wall, and also demand a very great amount of care at the joints. Defects may be stopped with gesso or plaster of Paris.

TABLE FOR CALCULATING THE NUMBER OF PIECES OF ENGLISH PAPER
REQUIRED FOR ANY ROOM.

Height of Room in feet (excluding skirting and cornice)	Measurement Round the Walls in feet (including doors, windows, &c.).																		
	28	32	36	40	44	48	52	56	60	64	68	72	76	80	84	88	92	96	100
	Number of pieces required.																		
7 to 7½	4	4	5	5	6	6	7	7	8	8	9	9	9	10	10	11	11	12	12
7½ " 8	4	4	5	5	6	6	7	8	8	9	9	10	10	11	11	12	12	13	13
8 " 8½	4	5	5	6	6	7	7	8	8	9	9	10	10	11	12	12	13	13	14
8½ " 9	4	5	5	6	7	7	8	8	9	9	10	11	11	12	12	13	13	14	14
9 " 9½	4	5	6	6	7	7	8	9	9	10	10	11	12	12	13	13	14	15	15
9½ " 10	5	6	6	7	7	8	9	9	10	10	11	12	12	13	14	14	15	15	16
10 " 10½	5	6	6	7	8	8	9	10	10	11	12	12	13	14	14	15	16	16	17
10½ " 11	5	6	7	7	8	9	9	10	11	11	12	13	13	14	15	16	16	17	18
11 " 11½	5	6	7	8	8	9	10	10	11	12	13	13	14	15	16	16	17	18	18

It is to be noted that the above calculations are for English wall-paper, each piece of which is 12 yards long and 21 inches wide. The pieces of French wall-paper, on the other hand, are 9 yards by 18 inches, and the Japanese 12 yards by 36 inches.

Another point of difference worth remembering with regard to these two kinds of papers is that discount of $33\frac{1}{3}$ per cent off the maker's prices is sometimes allowed for the English and 25 per cent for the French papers.

STAINING OR PAINTING FLOORS.

By staining or painting a border from 1 to 2 feet in width round a floor, a good many yards of carpet may be saved, as well as the trouble of fitting into bow-windows and other awkward nooks and corners. Moreover, by leaving the floor close to the walls bare, the dust which collects there can be more easily removed, and when spring-cleaning comes the carpet can be taken up without its being necessary to move the sideboards and other heavy furniture.

Staining Fluids.—Oak, mahogany, and walnut are the kinds of stain which are generally used for floors. Walnut is, perhaps, the best for sitting-rooms, as it has the richest colour, but oak looks very well. Mahogany stain always has a reddish tinge, which can scarcely be called artistic.

Stains for floors can be bought ready-mixed with varnish, so that both can be applied at once. These are called varnish-stains. If the ordinary stains are used, a coat of varnish must be laid on afterwards. The latter process, if performed properly, gives a high finish to the floor, but the surface shows every scratch and mark, and soon gets spoilt unless great care is taken. The varnish-stains are, on the whole, the best to use, as they save a great deal of labour and last longer.

Preparing the Floor.—A line must first be ruled on the floor with a cord fastened from point to point to mark the distance to which the stain is to extend. The width of the strip which is to be stained varies from 1 to 3 feet, according to taste or convenience. It should extend from 3 to 6 inches beyond the place where it will be covered by the carpet, in order that the latter may overlap it well all round. To try to save carpet by staining a very wide border is a mistake, for as such a border is sure to be walked on a great deal it soon becomes much worn, and the room is also darkened by the large area of dark floor (it is well to draw it close up to the wall at either side of the window to avoid too great an expanse of stained boards). Light oak stain is preferable in a dark room, as it catches the light and responds to it. But faulty boards are more conspicuous under this than under a dark stain.

Care must be taken that the floor is not greasy or dirty. It should be first brushed and then well washed. If at all rough, it can be smoothed

with a plane, all projecting nail-heads being first driven beneath the surface with a punch. A special plane is required for working close to the skirting-board, but either an ordinary jack-plane or a smoothing-plane will do for the open part. The former is the better, as it leaves the surface level and is an easier tool to use, but it must be sharp and properly set. Moreover, unless worked with the grain it will tear the wood up. The planing should be done so that no marks are left, otherwise it is better to leave the floor alone, for all such marks will show when the fluid is applied. When the floor has been planed, it should be examined obliquely from different directions: any rough parts and marks left by the tool will then be more easily seen. Uneven parts where two boards meet must be planed down. Some floors are quite smooth when they leave the builder's hands, but others are very badly made, being uneven, with a wide crack between every two boards. Not much good can be done to such floors, or to old floors which have had a good deal of rough usage, so it is best not to attempt to plane them. In the case of ordinary rooms, it is not always worth while to go to all this trouble, as a highly-finished surface is soon spoilt when trodden on, and if a dark stain is used, cracks and roughnesses on the floor are hardly noticed. As putty "takes" the staining fluid badly, it should not be used to stop up holes and cracks. Holes are best filled by hammering in plugs of wood and cutting them off level with a chisel.

As soon as the floor is quite smooth, a coat of size, made by dissolving one part of size in eight or nine parts of hot water, is laid on with a large fine-bristled brush. When dry, the floor is lightly touched with fine sand-paper, and is ready for the staining liquid.

Applying the Stain.—It is best to use two flat brushes with fine bristles, one about 1 inch and the other about 2 inches wide (figs. 19 and 20). The former is for working close to the skirting-board, the latter for doing the other part of the work; but with care one brush may be dispensed with. In applying the stain it is best to begin at a corner of the room, and take only one or two boards at a time. If more than two boards are done at once, the edge dries before more stain can be applied and a frilled mark is the result. This is especially likely to occur when using walnut varnish-stain, which dries very quickly.

The brush is worked rapidly up and down the grain, the part close to the skirting being finished with the narrow brush. The fluid must be applied quickly, for it dries in a few minutes. It must also be laid on evenly and rubbed in well, no spots being left uncovered. When a board is once begun it must be finished, otherwise an unsightly mark will be left where the edge has dried. If any of the fluid is dropped from the brush into the parts which have been

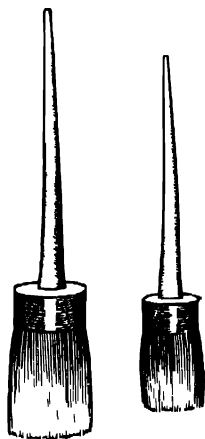


Fig. 19.

Fig. 20.

Flat Brushes (for staining).

stained, it must be removed by drawing the brush up and down the grain. Especial care must be taken not to smear the skirting-board. This is very difficult to prevent when staining dark corners, or when the operator has his back to the window. It can only be remedied by wiping off the stain at once and washing the skirting well, but even then a smudge is often left.

There should be no frilling, as the boards seldom touch one another; but if it does occur, it can be removed by quickly drawing the nearly-dry brush up and down the joint. As the fluid takes about twenty-four hours to set thoroughly, dust should in the meantime be excluded as much as possible. At the end of that period, a second or third coat may, if necessary, be applied in the same manner. For bedrooms one coat is usually enough, but in other rooms the depth of colour should match the carpet and furniture.

When each coat is finished, the fluid is squeezed out of the brush, which is then washed in turpentine and dried. If it is at all stiff when next used, the bristles should be rubbed between the fingers or pressed against a piece of wood. When the fluid is contained in a bottle, the cork should be replaced at the end of the operation, and when it is in a tin, the lid must be closed securely. After the staining is finished, it is best not to walk on the floor, or place any heavy furniture on it, for two days at least. If the ordinary staining fluid has been used, a coat of varnish must be applied when the right depth of colour has been obtained. Ordinary oak varnish will do, but it must be laid on evenly with a brush with fine bristles.

Re-staining.—After some time the floor must inevitably show numerous scratches which take away colour, while much washing will lessen its lustre. It will then require re-staining. It is first well washed and allowed to dry thoroughly; if not quite dry when the fluid is applied, it will look dull when finished. The fluid is laid on exactly as before, but no size is needed and only one coat. Doorways and other parts that have become damaged can be re-stained without going over the whole floor, but unless this is done carefully the work will look patchy. The edges of the re-stained portion should be softened off by rubbing with a nearly-dry brush. If the furniture and carpet are of light colour, or if it is desired to have plenty of light in the room, the floor should not be re-stained more often than is absolutely necessary, for every coat makes it darker. With care it will not require to be renewed for some years.

Floor Painting.—A border may be painted round a floor instead of being stained, and this has an additional advantage, as it can be applied over wood that has been discoloured or over cracks that have been filled with putty. The colour used depends upon taste, but it should harmonise with the other wood-work. Some idea may be obtained by placing a few sheets of coloured tissue-paper on the floor close to the wall. When the limit of the border has been marked by a pencil-line, the floor is made as smooth as possible with a plane, for painting does not hide a rough surface. Holes and cracks are filled with white-lead stopping, which must be well pressed in and carefully smoothed down with a putty-knife. Two brushes

are required for applying the paint, a small one for working close to the skirting-board and a large one for doing the rest. The paint must be laid on carefully and well rubbed in to avoid leaving any lumps. If bristles come off the brush, they should be picked out at once or they will stick when the paint dries. When the first coat is dry a second should be applied, unless expense and time must be taken into consideration. It is always a great improvement. Many persons finish with a coat of varnish, while others object to a glossy surface. The same precautions against rough usage must be taken as in the case of stained floors.

ARTISTIC DECORATION OF UGLY SURFACES.

The absolutely modern house is nothing if not artistic. Its walls may be thin and its wood-work scamped, but as a rule the papers are good in design and harmonious in colouring, while the stoves are of the slow-combustion kind, with tiled hearths and mantel-pieces that do not offend the eye even of the most fastidious.

The house that does offend is the mid-Victorian villa with a flock-paper in the dining-room, a white-and-gold paper in the drawing-room, and an imitation marble chimney-piece, and a black-polished slate or granite erection in the former. The tenant with artistic tastes votes them Philistine, and ignores the large windows and square proportions that make them light and airy to live in, and endeavours to harmonize them with the draperies and designs in which his soul delights.

A house built early in the nineteenth century usually has low ceilings, small square or oblong sash-windows, all its wood-work being either painted a neat drab or grained in imitation of oak or maple. An Adams, a Queen Anne, or an Elizabethan house is rarely met with except in old country towns or villages, but when found is artistic enough for anyone.

To Hide an Ugly Mantel-piece.—Perhaps the thing that most frequently exercises the mind of the modern house-seeker is the fire-grate,



Fig. 21.—Mantel Drapery in Figured Silk-and-wool Tapestry, with Over-draping of Soft Silk of Harmonizing Colour.

with its white or black chimney-piece. A really good, bold, white statuary marble one is best left alone, but Sicilian marble with its yellowish stains,

which grow and increase with every year, especially on a clay soil, is distinctly unsightly.

There are two ways of disguising a chimney-piece of this sort. One is growing a trifle old-fashioned, but is very often the only method available where economy has to be studied. A plain board, covered with cloth or art fabric, and slightly or considerably wider than the stone shelf, is fixed upon it. A border of the material is allowed to hang a quarter of a yard below it, and is finished with a ball-fringe to match, the border itself being embroidered with an artistic floral or conventional design. Under this, and close to the board, are iron rods along front and ends, on which plain curtains of serge or cloth are hung, so that they can be pulled backwards or forwards at pleasure. They quite cover the ugly jambs. Utrecht velvet is sometimes used for the purpose; but it cannot be embroidered, and looks far more pretentious than art serge, which is comparatively inexpensive. Indian embroideries, silk, chintz, &c., are also used.

Another plan is to have a complete wooden casing for the offending mantel-piece. It can be obtained in dark oak, unpolished pollard oak, or white wood, the last painted to match the doors and wainscoting of the room. A clever person, with the aid of a handy carpenter, can make a very smart casing with a little wood and some lincrusta, which can be stained and varnished, or enamelled, according to fancy.

A chimney-piece can also be hidden with cairene-work, a complete casing being procurable from more than one London firm. If desired, it can be made to measure. A valuable feature of this casing is that sliding lattice panels or doors can be arranged in the centre, which can be closed if the fire goes out, as it is often allowed to do on bright spring or autumn days when a little warmth is desirable at breakfast-time, but becomes oppressive as the morning wears on. To call a servant to sweep up the grate and re-lay the fire is not always convenient in a small household, but when these doors are shut everything is neat and tidy. They are also useful in the height of summer for concealing the grate, no further ornament being required.

An ugly chimney-piece in a bedroom or dressing-room may be effectually hidden in the manner so popular in France, by laying a long strip of hem-stitched linen, embroidered or not, on the flat surface, to hang down a foot or so in front, and as much or more at the ends. It is, in fact, a sort of much elongated side-board cloth. An artistic mode of adorning it is by a set of medallions in lace-work. Chintz or cretonne, frilled and matching the curtains, may also be used, draped as suggested above.

To Hide an Ugly Hearth.—There is no uglier surface than the bricked or stone hearth, whether it be blacked or whitened, and it is folly to whiten a stone that must be soiled by the first cinder or ash that falls on it. One of the great charms of the modern stove is the tiled hearth, which can be washed and kept clean; but it is expensive to lay, unless done when the house is built. A capital and not very costly substitute is an enamelled sheet of iron, which can be cut to the size of the hearth and fitted under

the grate. When it is bordered with a modern fender, or rather "kerb", and finished with a pair of rests or "dogs" for the fire-irons, the fireplace is quite ornamental.

The Overmantel Space.—The space over the fireplace is important, and its decoration should give the keynote of the room. Mirrors are not

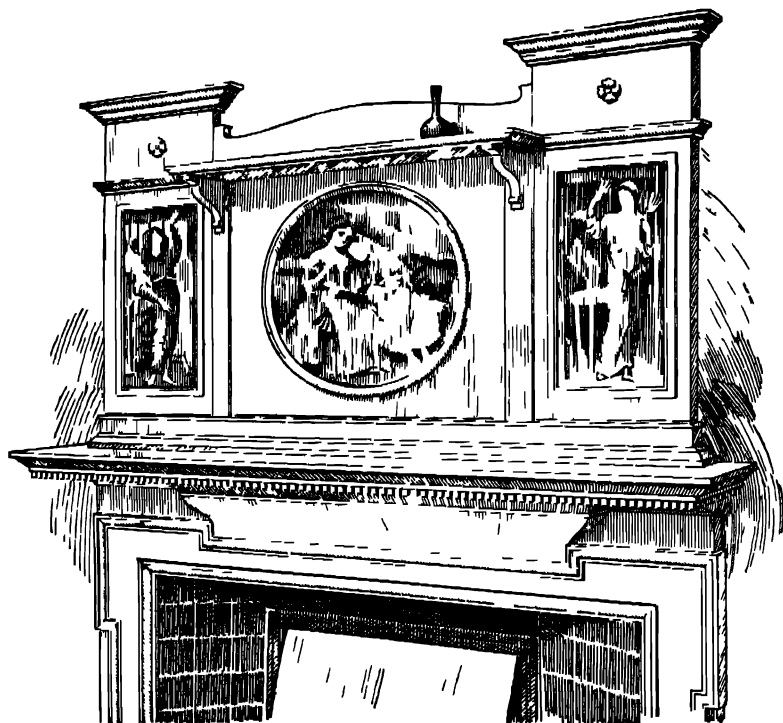


Fig 22.—Overmantel with Pictures framed in

now so universal in this position as they once were, but there is nothing better in a dark room, as they reflect light, and if they face the window are almost as good as another opening for the sunshine. In a small room they increase the apparent space. The gilt-framed mirrors of the Second Empire period are now sought after by connoisseurs, after a time of neglect, when they were considered garish. Some of their frames are very beautifully moulded. Sheraton and Chippendale mirrors are comparatively scarce, but some of the modern copies are excellent substitutes. A charming drawing-room decoration for the space over the fireplace may be made by having two or three favourite small pictures set in white plaster, which is arranged in graceful curved outlines, and moulded prettily at the edge. Large photogravures or mezzotints, framed in a somewhat more severe style, in white or painted wood with broad flat margins, and a bold moulding by way of cornice, make a quite imposing and very artistic overmantel (fig. 22).

A Substitute for an Overmantel.—There is nothing so interesting over a mantel-piece as a picture, and a good oil-painting in oblong or oval

frame looks particularly well in a dining-room. If the space of wall is too large, and the picture looks small for it, a few china plates hung above and on either side look well. But care must be taken not to put the picture too high up; it ought to be low enough to be comfortably examined.

If few are fortunate enough to possess fine or valuable oil-paintings, there are engravings to be had, sometimes mezzotints or photographic reproductions of good pictures, printed in a brown shade that suggests a modern mezzotint, or the reddish shade that suggests a Bartolozzi. This last tint is peculiarly suitable for copies from Sir Joshua Reynolds, Hoppner, Gainsborough, or Romney.

Beautiful reproductions of modern foreign pictures, artistically framed in unpolished wood, are frequently to be bought at very moderate prices from large stationers, and even drapers, in London and other large towns. They are distinctly good to live with, and transform a bare wall into a thing of beauty. Or for a drawing-room where the aim is to have everything as light as possible, charming little "bits" that nineteen people out of every twenty take for water-colour drawings, though they really are clever specimens of colour-printing, may be purchased for from 6d. to 2s. 6d. each, according to the size. With white mounts and simple unpretentious gilt or wooden frames, painted or enamelled, they form very tasteful decorations of what would otherwise be dreary expanses of paper or stucco.

A good way of filling up a space of wall between two windows is with a long narrow mirror in a wooden frame painted to match the door, such as may sometimes be seen. The aim is to get a streak of light, not to show off a smart mirror, and the frame is invisible on account of the curtains.

Cretonne Hangings for Walls.—Quite an artistic mode of covering up ugly walls is to hang them with cretonne, when tapestry is out of the question. In order to do this effectively a good colour scheme must be carefully thought out, with due regard to the aspect of the room. If it looks north and is sunless, a rose or yellow tint should be selected; or if it faces east or south and is often flooded with sunshine, a china blue or delicate green intermingled with white or cream is most suitable. The first thing desirable is a frieze painted in harmonizing or contrasting colours. If a flat frieze is not liked, one that curves towards the ceiling may be obtained in papier-mâché or lincrusta. Any good firm of furnishing decorators will put it up. If, however, the room has a good cornice, a flat frieze will do, and there are quantities of papers in beautiful colourings and designs to choose from; or the frieze may be distempered a plain cream colour, somewhat deeper than that of the ceiling and cornice, which harmonizes with most schemes of decoration, and gives height and dignity to a low room.

Underneath this there is a frieze-rail, painted to match, with brass hooks on it for pictures, and this rail is fixed up just over where the cretonne hangings end, being hung by tiny brass rings on slender brass rods, so that it makes a neat finish both to the cretonne and to the lower edge of the frieze. Suitable cretonnes for this purpose may now be had at all really good furnishing shops. They are not calculated to retain their

position for an unlimited length of time; but they do not gather as much dirt as might be imagined, and if carefully unhooked and shaken, keep clean and fresh for a very long while. When they must be taken down and renovated, it is best to send them to some good firm of dyers who specially lay themselves out for the work.

Leather Panels for Walls.—Leather makes an extremely good covering for a wall. It is usually arranged in panels, the windowless end of a room, if not too large, perhaps forming one, with the centre and the border painted. A longer wall may be divided into two or three, but the sides of the windows, the space over the fireplace, and the recesses (if any) all give opportunities of making and ornamenting distinct panels. Leather is more suitable for a dining-room or hall than for any other rooms. Japanese leather-paper has very much taken its place of late years. A judicious intermixture of the plain and the embossed metallic varieties is very handsome and effective.

Matting for Walls.—Sometimes a room may have a pretty paper and frieze, but an ugly dado, or the lower part of the paper may be soiled, though the upper part is in good condition. In this case a simple cretonne or matting dado may be put up, finished by the dado-rail, which prevents the chairs from being pushed up too close to the wall.

Matting makes an artistic covering for a bare wall; and there are now many kinds of thin flexible matting woven of foreign reeds and grasses, bordered, chequered, or plain. It is not very expensive, and if firmly fixed is less easily injured than paper. Matting, when it covers the greater part of the wall surface, requires a frieze and rail, and is very pretty if put up diagonally instead of being hung straight. As a matting dado does not get scratched or torn like paper, it is particularly suitable for a staircase, up and down which boxes are sure to be carried sometimes.

Decoration of Door Panels.—The panels of doors, if not left plain, may be painted by an artist with flowers, reeds, and grasses, or with butterflies and birds. If birds are chosen they must have appropriate surroundings: the famous old "bird of Paradise resting on the tips of its claws on the stamens of a passion-flower" is as obsolete as it always was unnatural.

Japanese paper is a very artistic filling for door panels, but it must be chosen to harmonize with the rest of the room. Sometimes when there is a particularly nice paper or cretonne on the walls, the door panels may be filled in with it. This gives a pleasant impression of completeness. Lin-crusta panels can be had to fit most doors, and in good patterns.

Decoration of Bath-room Walls.—People who are building or fitting up a house of their own, and wish to make it lasting as well as beautiful, should avoid paper and even matting on the walls of their bath-rooms and other apartments where the reigning idea is cleanliness, and cover them with flat tiles. The favourite blue-and-white tile has at any rate the advantage of cleanliness. But there are very beautiful tiles to be obtained from Minton or Doulton, each a little picture in itself. They cost little

more than plain tiles, and have a very good effect. Geometric designs in good colouring are never inartistic; and there are tiles to tell stories, groups from Tennyson's "Idylls", from Schiller's "Bell", and many others, which, if set in as borderings or stripes or centres among plain tiles, are very beautiful.

Artistic Floorings.—Tiled floors are suitable for halls, passages, &c.



Fig. 23.—Tiled Bath-room.

They are clean, and their designs are sometimes of great beauty, but these are expensive. Parquet floorings are to be recommended, apart from their beauty, for their cleanliness, heavy carpets being unnecessary, and rugs easily taken up and shaken. Plain parquet of Austrian wood costs from 1s. 6d. per square foot. The parquet-patterned linoleums look very well, and if of good quality are durable.

A cheap, yet novel and beautiful, artistic flooring, introduced into Britain in recent years, has the sanction of Italian taste and antiquity, Milan and other cathedrals being floored with it. It consists of compara-

tively small wedge-shaped pieces of stone, black and white, which are easily laid in patterns in a bed of cement, the design being arranged according to the floor space it is intended to occupy. Of course, the generic name of all such work is mosaic, but that word represents to the popular mind something costly, which this is not.

A fine specimen of this flooring may be seen in the Church of St. John of Jerusalem, South Hackney, and it has also been largely adopted both for churches and for public offices; it is deservedly popular on account of its cleanliness and moderate price. It is particularly well adapted for walls and basements, serving every purpose of the handsomest tiles at a tithe of the cost, and, being simply a dull unpolished black and white, is never inartistic.

Wall Decoration.—One of the best means of improving ugly surfaces is by stencilling. A stencil-plate is a thin sheet of iron or zinc, or frequently of thick cardboard, with the design cut out in it. This stencil-plate is laid on a plain surface of plaster, specially prepared and colour-washed, and is then washed over with body colour. When the plate is removed the design appears on the wall. The greatest care must be taken to keep the plate straight and immovable, and also to avoid the least semblance of a smudge or smear. The walls of a staircase or of a hall above the dado may be so treated. A stencilled bordering above a chimney-piece often looks well, and does not interfere with pictures. Stencilling was formerly done in water-colour only, and had the reputation of speedily getting shabby; but now that oil-colour is used, and the plaster is prepared with oil, the design is more permanent, even on damp walls, whereas under the old conditions colour-washing and stencilling were irretrievably ruined by damp.

Painting in distemper is a well-known and time-honoured method of beautifying dull and monotonous surfaces. The best-known examples are in our Houses of Parliament, where historic pictures and cartoons by great artists adorn the walls. Unhappily in many cases the pigments have faded, but that seems a defect inseparable from all mural painting.

A splendid instance of how a huge and terribly ugly surface may be decorated is to be seen at the east end of All Saints Church, Margaret Street, Cavendish Square, London. It may almost be said to be a church built regardless of expense, though the plain courses of red and black brick were less costly than stone, and consequently there was all the more money to spend on the jewel-shafts of the low pillars and their exquisite capitals, and the marbles of the sanctuary. Behind it the architect found that a great warehouse or some other obstruction that no money could buy made an east window impossible; so the only alternative was to build a solid wall and cover it with frescoes, which was most successfully done. All Saints is no longer the artistic wonder it was when it was first built, but as a specimen of beautiful and enduring wall decoration it is well worth seeing and studying.

Ceiling Decoration.—Ceilings are very often great bare spaces, and

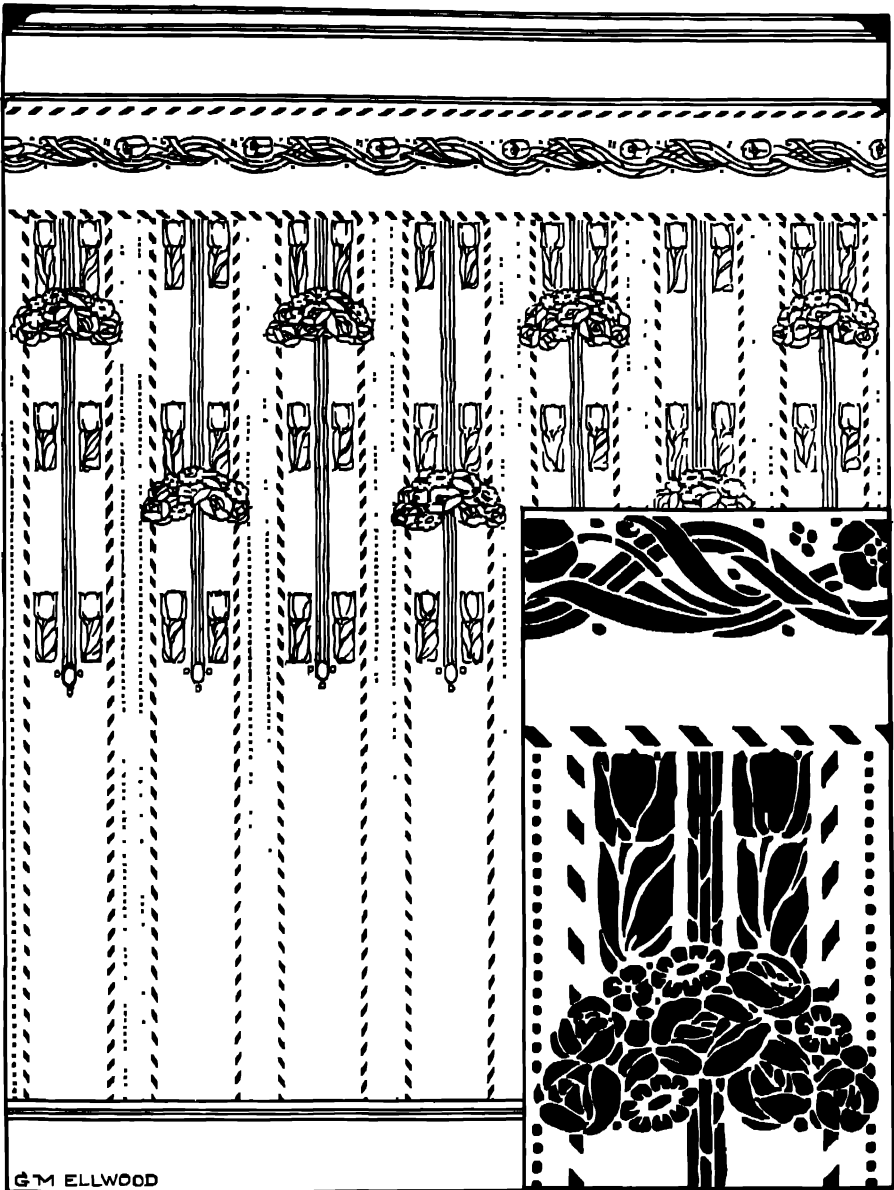


Fig 24 —Design for Stencil Decoration of a Wall

The details, here drawn in outline, would of course be in solid flat colours, as shown on the larger scale inset

until a very few years ago no one dreamed of having them anything but a glaring white, which, where much gas is burned, speedily becomes black and smoky. Some modern ceilings, however, are very delicately painted, and often stencilled in a manner that gradually continues the colour of the walls, so that there is no abrupt contrast. The centre is generally a

uniform pale tint. The best taste is that which leaves it a very light, almost a greenish blue, suggestive of the sky. A few years ago a clever artist photographer spangled her blue ceiling with gilt stars. To paint a ceiling in this manner is rather costly; but ceiling-papers are now made in small unobtrusive yet distinctly visible designs, and with borderings that soften the transition from them to the walls. This gives the whole room a subdued tone, and has the advantage of being easily and cheaply renewed. The great drawback of whitewash is that it splashes everywhere, but when a ceiling is papered there is no need to have the room entirely turned out. The carpet must be covered and the principal pieces of furniture removed to give free play to the steps and ladders, but a skilled ceiling-paperer certainly makes very little mess, and does his work quickly. There are still a few houses, principally in the country, where the ceiling is crossed by beams. If there should be oak wainscoat and wood-work, the beams are best painted to match; but, in any case, it is as well frankly to emphasise the fact that they are beams. If whitewashed or painted like the ceiling they look awkward, but if the wood-work of the rest of the room is white or a light clear colour, the beams can be painted to correspond, with the addition of something distinctive, such as a flight of swallows, or swallows in different poses, but not varying much in size. Poppies, roses, or chrysanthemums look well in such a position, but must be painted by a skilful hand.

General.—Although the initial cost of parquet-flooring may be more than that of carpeting, it must be remembered that it will never need renewing, nor beating, nor scrubbing, and that it will simplify very much the task of cleaning the room. When a few rugs are to be shaken it is easily done, and they can be carried into the open air and brought back, thus avoiding the pernicious cloud of dust which rises from a swept carpet, of which much promptly sinks back to its original resting-place. Woodwork in a room is a great aid to cleanliness.

Wood-panelling, for instance, not only disposes for an indefinite period, extending over several generations, of the question of wall-papers, but it gets dusted, which a paper never does, though dust rests on it. Solid oak panelling may be had from 1s. 6d. to 16s. per square foot, without fixing, and stained to any tone. Old panelling, of course, costs more in proportion to its age. Some of the mouldings provided for the upper parts of panelled walls are very beautiful. People with taste can have these creamy mouldings so stained as to have a rich brown tinge that takes off their new appearance, and greatly adds to their artistic effect.

FURNISHING THE HOUSE.

The first thing to be thought of in furnishing is health; the second, comfort. After these comes strength in the articles bought. Cheap beds, chairs, and tables are very dear in the end. A good rule is to buy all the essentials first, and one of the best ways to do this is to study the detailed price lists of some good and long-established firm. With one of these the purchaser can make his or her own list quietly at home, with prices attached. Armed with this, one is proof against the confusion that arises in the mind in a crowded shop, and also against the temptation of buying unnecessary things before those of more importance.

The following estimates are founded on the prices given in the illustrated catalogues of large and well-known firms. They may be taken as representing the fair prices of furniture of various degrees of excellence. An article may be low-priced, yet well-made, durable, and even pretty. The days are long gone by when everything cheap was hideous. On the contrary, so many pretty things are cheap nowadays, that the temptation is to forget their lack of solidity and secure them for our houses at the expense of true economy.

In some houses the drawing-room is seldom used. It is for show only. This is not at all a sensible plan, and for more reasons than one. Not only is it unhealthy for the family party to use one sitting-room only from morning till night, week after week, month after month, year after year, but the drawing-room itself is never a comfortable place for anyone. Rooms that are not habitually used never are.

The rule for the dining-room should be that at least one window is opened directly after each meal, that when the plates and dishes are cleared away the door should be opened as well, so that a thorough draught may clear away all food odours. Obviously this cannot be done if the family make it their general sitting-room. In the middle classes, consisting of families of professional men, the routine is to have the drawing-room fire lighted (in winter) about noon, perhaps later if the ladies are going out. Afterwards the drawing-room is used as the sitting-room for any members of the family who may like to use it as such. It should therefore be furnished for comfort and for use, with easy-chairs, small tables scattered about, and not too many ornaments. There has been a fashion of loading a room with knick-knacks, and it is rather a vulgar fashion. It should be the aim of those who are furnishing to economize time and labour as much as possible. Is there a middle-class matron in the land who would not

prefer getting the work of her house done by two maids in preference to three? And by carefully contriving it is quite possible, with so many labour-saving inventions in the market, to run one's house with fewer servants than were once thought necessary. It occupies a long time to dust fifty or sixty little ornaments, for instance, and it is quite possible to make an equally good effect with a third of the number.

FURNISHING A TEN-ROOMED HOUSE FOR £500.

GENERAL ESTIMATE

	£	s.	d.
Dining-room	94	8	6
Drawing-room (without piano)	67	14	0
Study	38	11	6
Hall, landing, and stairs	25	19	0
Pantry	37	2	6
Kitchen	14	4	9
Guest-room	37	1	6
1st bedroom	36	2	9
3 bedrooms at £22, 4s. 9d.	66	14	3
Servants' bedroom	8	4	0
	426	2	9
Extra for piano (rest of price, £44, provided under drawing-room)	12	6	0
	438	8	9
House linen, kitchen cloths, &c.	30	0	0
Gas or electric fittings, or lamps	12	12	0
Roller blinds all over house	5	0	0
Muslin blinds "	2	2	0
Extra in kitchen: Curtain rods, hooks, nails, screws, hammers, tapes, &c.	11	17	3
	500	0	0

Without the piano, the £12, 6s. can be put to better furnishing in the servants' room, &c.

DETAILED ESTIMATE.

DINING-ROOM.

	£	s.	d.
Turkey carpet, 16 ft. × 12 ft.	10	15	0
Sheep-skin hearth-rug	2	6	6
2 pairs curtains	2	3	6
Suite in Morocco (2 easy-chairs, at £4, 4s.; 6 upright, at £1, 10s.)	17	8	0
Chesterfield, with adjustable end	7	7	0
Brass fender and irons, coal-vase, scoop, &c.	2	17	6
Oak or walnut sideboard	7	7	0
Extending dining-table	10	10	0
Oak dinner-wagon, £4, 4s.; oak side-table, £2, 15s.	6	19	0
Oak overmantel	2	15	0
	70	8	6
Clock and mantel ornaments	3	3	0
Pictures (engravings)	6	6	0
Combined bookcase and bureau, inkstand, ornaments, &c., bookcase in sections	14	11	0
	94	8	6

HALL, LANDING, AND STAIRS.

	£	s.	d.
10 yd. linoleum, at 3s. 6d.; 2 Oriental rugs, at £1, 1s.	3	17	0
6 skin mats, at 3s. 6d.; hall-door mat, 8s.	1	9	0
Hall table	1	10	0
Umbrella and hat-stand, or hall rack, 10s. 6d.; oak corner-table, £1, 1s.; china umbrella-stand, 16s.	2	7	6
3 carved oak chairs, at 19s. 6d.	2	18	6
20 yd. stair and landing carpet, at 4s. 3d.	4	5	0
6 mats for bedroom doors, at 3s. 3d.; stair rods, £2 ...	2	19	6
Oak letter-box with lock	0	10	0
Clock, £3; dinner-gong, 17s. 6d.; heating stove, £2, 5s.	6	2	6
	<u>25</u>	<u>19</u>	<u>0</u>

DRAWING-ROOM.

	£	s.	d.
Carpet, £8, 8s.; hearth-rug, £2, 10s.	10	18	0
Ornamental writing-table	5	15	6
2 pairs frilled lace or muslin curtains... ..	1	3	6
Fender and fire-irons, coal-vase and scoop	3	2	0
China-cabinet, £3, 10s.; overmantel, £3, 12s. 6d. ...	7	2	0
2 occasional tables, at £3, 2s. 3d.	6	4	6
Benares tea-tray and stand	1	15	6
2 easy-chairs covered with cretonne, at £1, 10s. ...	3	0	0
Fire-screen, 17s. 6d.; pictures, £5, 5s.; clock and vases, £3, 3s.	9	5	6
4 small chairs, at 10s. 6d.; 2 occasional chairs, at 15s.	3	12	0
	51	18	6
Ornaments, bookcases, or gramophone, &c.	15	15	6
	<u>67</u>	<u>14</u>	<u>0</u>
Alternative with piano: Minus writing-table, china-cabinet, ornaments, bookcases, &c., with carpet, £1, 4s., hearth-rug, £1, 5s., pictures, £3, 3s., and a piano at £44, 17s. 6d.	80	0	0

STUDY.

	£	s.	d.
Carpet	3	10	0
Rug to match	1	1	0
2 pairs curtains	2	0	0
Fender and fire-irons, £1, 3s. 6d.; coal-box and scoop, 7s. 6d.	1	11	0
Writing-table (roll-top), £6, 6s.; side-table, £2, 10s. ...	8	16	0
2 sectional bookcases at £4, 4s.	8	8	0
4 leather chairs, at £1, 5s.	5	0	0
1 leather arm-chair, £3, 3s.; revolving desk-chair, £1, 10s.	4	13	0
Pictures	2	2	0
	<u>37</u>	<u>1</u>	<u>0</u>
Clock	0	17	6
Wastepaper basket, newspaper rack, inkstand ...	0	13	0
	<u>38</u>	<u>11</u>	<u>6</u>

PANTRY

	£	s.	d.
Plate chest, containing: 12 large knives, 12 small knives, 1 pair meat carvers, 1 pair game carvers, 1 steel, 12 large forks, 12 small forks, 12 table-spoons, 12 dessert-spoons, 12 tea-spoons ...	8	8	0
Case, 12 fish knives and forks with helpers ...	3	3	0
Case, 12 dessert knives and forks ...	2	17	6
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	14	8	6
Full dinner-service ...	6	6	0
Tea, breakfast, and coffee services ...	4	4	0
Dessert-service ...	3	3	0
Glass-service ...	2	10	0
4 pairs knife-rests ...	0	8	0
Butter-dish and knife, 3s. 6d.; salad bowl and helpers, 13s. 6d. ...	0	17	0
Corkscrew, 1s.; bread platter and knife, 3s. 6d.; cheese-dish, 5s. 6d. ...	0	10	0
Trays, £1, 10s.; dumb waiter, 17s. 6d. ...	2	7	6
Glass dishes, dish-covers, and extras ...	2	8	6
	<hr/>	<hr/>	<hr/>
	37	2	6

KITCHEN.

	£	s.	d.
6 yd. cork linoleum, at 2s. ...	0	12	0
Hearth-rug ...	0	5	9
Kitchen set (table, chairs, and all utensils) ...	12	12	0
Kitchen clock, 5s.; fender and fire-irons, 10s. ...	0	15	0
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	14	4	9

The money set aside for bedroom baths may be put to the furnishing of the fitted bath-room, if there is one, looking-glass, &c.

GUEST-ROOM.

	£	s.	d.
6 yd. cork linoleum, at 3s. ...	0	18	0
3 Oriental rugs, at 17s. 6d.; hearth-rug, 10s. 6d.; bath mat, 7s. ...	3	8	0
Fender and fire-irons ...	0	12	6
Toilet ware, double set, ...	1	10	0
Brass bedstead, 4 ft. x 6 ft., and wire mattress ...	5	5	0
Hair mattress, £2, 12s.; feather bolster and pillows, £1, 3s. 6d. ...	3	15	6
Cretonne curtains ...	1	15	0
Walnut suite ...	15	0	0
Bath ...	0	15	0
	<hr/>	<hr/>	<hr/>
	32	19	0
Easy-chair, £2, 2s.; hanging book-shelves, 10s. 6d.; photogravures, £1, 10s. ...	4	2	6
	<hr/>	<hr/>	<hr/>
	37	1	6

FIRST BEDROOM.

	£	s.	d.
6 yd. cork linoleum, at 3s.	0	18	0
3 Oriental rugs, at 17s. 6d.; hearth-rug, 7s. 6d.; bath mat, 4s. 6d.	3	4	6
Suite	14	0	0
Bath,	0	14	0
Fender and fire-irons	0	11	3
Cretonne curtains, 2 pairs	1	1	0
Bed and bedding as for guest-room	9	0	6
Double set toilet ware	1	5	0
Easy-chair, £1, 15s.; book-shelves, 10s. 6d.	2	5	6
Photogravures, £1, 1s.; box sofa, £2, 2s.,	3	3	0
	<u>36</u>	<u>2</u>	<u>9</u>

THREE OTHER BEDROOMS.

	£	s.	d.
5 yd. linoleum, at 2s.	0	10	0
2 Oriental rugs, at 17s. 6d.	1	15	0
Walnut suite	10	0	0
Bath, 10s.; fender and fire-irons, 8s. 3d.; toilet ware, 10s. 6d.	1	8	9
Cretonne curtains, 2 pairs	1	0	0
Iron bedstead (single)	2	2	0
Hair and wire mattresses, bolster, pillows	3	3	0
Easy-chair, £1, 5s.; photogravures, £1, 1s.	2	6	0
	<u>22</u>	<u>4</u>	<u>9</u>
Repeated	22	4	9
Repeated	22	4	9
	<u>66</u>	<u>14</u>	<u>3</u>

SERVANTS' BEDROOM.

	£	s.	d.
5 yd. linoleum, at 1s. 6d.	0	7	6
3 small Oriental rugs, at 7s.	1	1	0
Painted deal suite	3	15	0
Double black combination bed and wire mattress	1	10	0
Bedding—wool mattress, bolster, and pillows	1	1	0
Toilet ware	0	5	0
Curtains	0	4	6
	<u>8</u>	<u>4</u>	<u>0</u>

HOW TO FURNISH CHEAPLY.

A young couple, newly married, and taking a small flat, are often advised to furnish on the hire system. In some cases it may be well to do so. The great thing is to have so much of an assured income as will suffice to meet the instalments as they fall due. It is fatal to get into arrears. Not only does one lose the furniture, but all the money paid as well. Far better

is it to buy inexpensive furniture and pay ready money for it, even though the home may not look as dainty and complete as early dreams had pictured it. And after all, it is an ideal to be worked up to and worked for as the years bring prosperity. Some of the furniture, it is true, may not last more than ten or twelve years, but at least it is better than going into debt for more durable articles. Furnishing on the hire system is practically going into debt, and almost always is expensive in the end. The usual charge of 5 per cent made by firms who advertise this system does not seem very high to the inexperienced, but it works out at a considerable extra sum.

This is an age of cheapness, and it is possible to pick up very satisfactory pieces of second-hand furniture. For this, however, a knowledge of current prices is essential. But even at first hand one can buy inexpensive carpets and mats that give very good wear and are by no means unpleasant in colour or design. They are, naturally, neither luxurious nor beautiful, but they give good hard wear and last for four or five years. Even then, they cut up for slippers for bedrooms.

At least two comfortable armchairs are a necessity. Both wife and husband have some tiring days, and no matter how comfortable high chairs may be, in their way, they cannot be restful like a well-stuffed or cushioned armchair. If the husband should possess a gift of carpentry he can run up bookshelves and even wardrobes composed of a top shelf with pegs screwed into it and a couple of brackets for a rod from which a curtain may be suspended; or a carpenter who goes out to work by the day or hour could put up these things. Both wardrobes and book-cases are expensive things to buy.

It is a mistake to buy very cheap toilet ware or plates, cups, and saucers. These easily chip and look shabby. Still, prices are very moderate. A number of ornaments are quite out of place in a very cheaply furnished flat. Two or three vases for flowers are all that are required. Anything beyond is merely so much more to dust. It cannot be denied that a few ornaments add greatly to the appearance of a room, but essentials must come first, and consideration must be given in every way to the saving of time and trouble.

With £50 ready money the young couple can furnish their five rooms, consisting of sitting-room (which is also dining-room), three bedrooms, and kitchen. The bath-room needs little beyond a floor covering and a bath mat, with a chair and a row of pegs. Good beds cost good money, but it is always worth while to have them. One-third at least of our lives is spent in bed, and comfortable rest at night means good work done in the day. There is no drawing-room in our plan. It is a luxury to be waited for. The husband will probably be out during many hours of at least five days out of the seven, and thus the wife has the room to herself for sewing, reading, writing, &c. A second bedroom cannot be dispensed with by a young married couple, but it need have only a single bed. The following is an estimate for furnishing the flat for £50.

FURNISHING A FIVE-ROOMED FLAT FOR FIFTY POUNDS.

	£	s.	d.	£	s.	d.
Hall: Linoleum, 10s.; dwarf umbrella-stand, 3s. 11d.; mat, 3s. 6d.; bracket with pegs, 4s. 6d.	1	1	11	1	1	11
Dining-room: Carpet, £1, 6s. 6d.	1	6	6			
Table	1	4	6			
2 wicker easy-chairs	2	10	0			
4 other chairs, at 3s. 6d.	0	14	0			
Curb	0	4	6			
Fire-irons	0	5	0			
Curtains, tapestry, 10s. 6d.; net, 2 pairs, 15s. ...	1	5	6			
Coal-box	0	4	11			
				7	14	11
Double bedroom: Linoleum, 16s.; 3 rugs, at 6s. 6d.	1	15	6			
4 ft. x 6 ft. bed, with spring mattress, hair mattress, feather bolster, and pillows	4	0	0			
Chest of japanned drawers	0	17	6			
Fender and fire-irons	0	6	6			
Cretonne curtains	0	10	6			
Double set toilet ware	0	12	0			
Double wash-stand	0	16	6			
Dressing-table and looking-glass	0	15	0			
				9	13	6
Single bedroom: Linoleum, 16s.; 3 rugs, at 6s. 6d.	1	15	6			
Single bed (details as for first bedroom)	3	0	0			
Fender and fire-irons	0	6	6			
Curtains	0	10	0			
Single wash-stand, 8s., and ware, 6s.	0	14	0			
Chest of drawers	0	17	6			
Dressing-table and looking-glass	0	14	0			
				7	17	6
Servant's room: Linoleum, 10s.; rug, 6s. 6d.; chair, 2s. 6d.	0	19	0			
Bed, spring mattress, wool mattress, feather bolster, and pillow	2	2	0			
Wash-stand and crockery	0	11	0			
Dressing-table and glass	0	11	0			
				4	3	0
Blinds for all windows	2	10	0			
Kitchen and implements	5	0	0			
Blankets	2	10	6			
Bed linen	2	17	0			
House linen	1	17	5			
China and glass	1	10	0			
Brushes	0	12	0			
Plate and cutlery	2	0	0			
				18	16	11
				49	7	9

Fire-irons have been allowed for in all the rooms, but with a gas stove there is no need for these. One of the greatest labour-saving inventions

ever produced, these gas fires, as will be shown in the section of this book on heating and lighting, are among the most valuable aids to good housewifery.

In the bedrooms it will be noticed that the dressing-table, wash-stand, and chest of drawers come to (a) £2, 9s., and (b) £2, 9s. 6d. If the bedrooms are very small, and the saving of space a great consideration, as it is in most flats, it would be well worth paying another sovereign and getting a combination chest, one with three long drawers and one small, a looking-glass and small dressing-table, and a tiled wash-stand, as well as a couple of brass rods for towels, one of the most convenient pieces of furniture ever put together.

When means are less restricted, and £100 can be afforded, the following estimate may be found useful.

FURNISHING A SEVEN-ROOMED HOUSE OR FLAT FOR £100.

GENERAL ESTIMATE

	£	s.	d.
Hall and landing	5	0	0
Drawing-room	20	0	0
Dining-room	20	0	0
Kitchen	10	0	0
Best bedroom	14	0	0
2 bedrooms, at £12, 4s. 6d.	24	9	0
Servant's bedroom	3	13	3
Sundries	2	17	9
	<u>100</u>	<u>0</u>	<u>0</u>

DETAILED ESTIMATE

HALL AND LANDING, £5.

	£	s.	d.
6 yd. granite linoleum, at 3s. a yard	0	18	0
12 yd. Brussels stair carpet, at 2s. a yard	1	4	0
1 dozen stair-rods	0	5	6
Door-mats, hall-door	0	12	6
6 other mats, at 1s. 6d. each	0	9	0
Hat and umbrella stand	1	5	6
Chair or bench	0	5	6
	<u>5</u>	<u>0</u>	<u>0</u>

DRAWING-ROOM, £20.

	£	s.	d.
Carpet	3	5	0
Hearth-rug	0	12	6
Sofa, 2 easy-chairs, 6 other chairs	9	0	0
Guipure lace curtains, 2 pairs	1	0	0
Fender, 7s. 6d.; fire-irons, 5s. 6d.	0	13	0
Coal-vase	0	6	6
Overmantel	1	17	6
Occasional table	1	9	6
Writing-table (lady's)	1	16	0
	<u>20</u>	<u>0</u>	<u>0</u>

DINING-ROOM, £20.

	£	s.	d.
Carpet	1	17	6
Winter curtains (1 window)	0	16	6
Summer lace curtains (2 pairs)	0	10	9
Deal-top dining-table	1	7	6
Mahogany sofa (covered with tapestry or cretonne)... ..	2	2	0
Six chairs to match, 12s. 9d. each	3	16	6
Easy-chair to match	2	5	0
Mahogany sideboard	3	7	6
Book-shelves	1	10	0
Fender, 7s.; fire-irons, 4s. 9d.	0	11	9
Coal-vase	0	4	6
Hearth-rug	0	10	6
Side-table	1	0	0
	20	0	0

KITCHEN, £10.

	£	s.	d.
Plain deal kitchen table	0	12	6
Deal plate-rack	0	7	6
Deal Windsor arm-chair	0	8	6
2 deal ordinary chairs, 3s. 6d. each	0	7	0
Kitchen hearth-rug	0	2	6
Fender and fire-irons	0	8	0
12 white-handled knives	0	12	0
6 black-handled knives	0	3	6
Carving knife and fork	0	7	6
1 doz. plated forks	0	17	0
1 doz. dessert-spoons	0	8	0
1 doz. tea-spoons	0	4	0
1 doz. table-spoons	0	18	6
Dinner-service (50 pieces)	1	5	0
Tea-set (40 pieces)	0	15	0
Linoleum	0	15	0
Coal-scuttle	0	5	0
Coal-hammer, scoop, saucepans, kettles, frying-pans, jugs, basins, pie-dishes, baking-tins, sieve, strainer, colander, water-cans, pails, chopper, rolling-pin, pastry-board, brushes	1	3	6
	10	0	0

BEST BEDROOM, £14.

	£	s.	d.
Carpet	1	2	6
Birch bedroom suite	6	18	6
Iron bedstead, &c.	4	12	0
Fender, 3s. 9d.; fire-irons, 4s. 9d.	0	8	6
Toilet ware	0	12	9
Lace curtains	0	5	9
	14	0	0

BEDROOMS, EACH (SUGGESTION).

	£	s.	d.
Linoleum and mats (instead of carpet)	0	18	6
Suite, ash wood	5	15	0
Toilet ware	0	8	6
Fender and irons	0	5	0
Bedstead (4 ft. x 6 ft.), wire mattress, wool mattress, bolster, and pillows	4	10	0
Curtains	0	7	6
	<u>12</u>	<u>4</u>	<u>6</u>

. SERVANT'S BEDROOM, £4.

	£	s.	d.
Woven hemp square	0	10	6
Iron bedstead and spring mattress combined	0	15	9
Mattress, bolster, and pillows (flock)	0	15	0
Chair, 3s. 6d.; toilet-glass, 3s. 6d.	0	7	0
Wash-stand and toilet ware	0	15	0
Chest of drawers	0	10	0
	<u>3</u>	<u>13</u>	<u>3</u>

It may be thought that the estimates for beds and bedding in the above are too high, but a reference to the price list of any reputable firm will prove that in this department of furnishing economy of too strict a kind is an error. A good bedstead will last at least a couple of generations, and with care the mattresses and pillows will endure almost as long. Mattresses filled with good hair are greatly superior to those mixed with wool, and as for those that are stuffed with wool alone, there is no comparison. With hair there is no fear of that uncomfortable depression in the middle which goes far to destroy a night's rest; and in point of cleanliness hair only has an immense advantage. It can be cleansed and aerated in a far more thorough and at the same time less costly manner than wool.

FURNITURE REMOVALS.

Household removals, to one who has had experience of them, leave in the memory a picture of chaos, discomfort, and fatigue. In a degree these are inevitable accompaniments of a removal, but thought, experience, and advice will lessen them greatly.

Sorting the Furniture.—The business of furniture removal begins with a survey of the new dwelling. Should the carpets be obviously unsuited in size to the new rooms, should chairs and tables be too big and heavy or too small and insignificant-looking for their fresh surroundings, they must either be assigned a different place in the household arrangements, or parted with. It is far easier to sort the furniture out before leaving the old home; and by doing so one avoids paying for the

removal of what will not be used. Each room of the new house should be carefully considered, and the furniture mentally apportioned to it; this will save much time and trouble. Lists for the different rooms should be made, and carpets that are to be changed from the lower rooms to the upper, or half-worn furniture that must be relegated from better use to inferior, should be carefully noted down. Any surplus old furniture that is really not needed can be sold. A dealer will probably give a lump sum for all the articles, and take them away himself. The prices so given will no doubt seem very low, but unnecessary things are best out of the way. Sometimes separate articles can be sold privately to friends, or given away to old servants and the poor, by whom they will be much appreciated.

Preliminary Arrangements.—After the furniture has been sorted out, the new house must be made ready in every way for its contents. It will not do to put furniture into dirty rooms; therefore floors should be scrubbed, ceilings whitewashed (if necessary), paint cleaned. Door-locks and window-fastenings must be examined. Taps and pipes also should be investigated to ensure their being in good working order. Drains and sanitary arrangements should have been inspected before the house was taken; if for any reason this was neglected before, it should be done now. Chimneys should be swept before any painting or papering or scrubbing is begun, grates well cleaned, and the kitchen range thoroughly overhauled. Cisterns should be cleaned out. Damp places in the kitchens, where black-beetles are apt to hide, or other suspected abodes of insects or vermin upstairs or down, should be searched out, and remedies, if needed, applied, as these troubles are more easily dealt with in bare than in furnished rooms. Unless the weather is exceedingly warm and dry, fires should be lighted all over the house, and windows opened for a day or two before it is entered. The atmosphere of a house that has been vacant and shut up, if only for a week or two, is apt to be damp and injurious to health.

Experienced Removers Best.—When the new house has been put in order, removal must commence. In most cases it is decidedly best to call in the aid of experienced removers. In most provincial towns there are several firms who can accomplish the business well, and whose prices do not exceed the terms charged by London removers. Dwellers in the provinces who have only short removes to make cannot do better than apply to some firm near them, for one usually gets the best service at the hands of neighbours. For Londoners, and for those who must convey their household goods to a long distance, there are many well-known removers whose names are a guarantee for care and promptness, and whose wide connections render it easy for them to transport furniture by road, rail, or sea.

Such firms usually send a representative, who looks round the house, calculates the amount of furniture to be removed, and makes an estimate accordingly. Punctually on the day appointed the large vans appear.

With the skill that comes of long practice, the men stow sofas, pianos, arm-chairs into the smallest possible space, with also the least possible risk of damage. The larger, heavier pieces of furniture may be left entirely to their care; for they can take down bedsteads or lift pianos with far greater skill and speed than any amateur helper.

Packing Choice Things.—It must not be forgotten that if the owners pack any goods themselves, the firm of removers is not responsible for any breakages among those goods. Still, many persons prefer to pack a few choice things themselves, and one may profitably spend the last few days previous to the actual date of removal in packing—putting together some of the lighter household articles. Chests of drawers should be emptied, and their contents placed in travelling trunks. Some household authorities advocate leaving the drawers filled, arguing that each drawer must be taken from the chest to be moved, and that they may as well be full as empty. No one who has tried the experiment would repeat it. Open drawers cannot be packed as tightly as closed boxes, and therefore the articles necessarily receive a shaking on the journey. At the end of it they are probably lifted out on end, perhaps turned upside down, and the result is a soiled, confused jumble, sad for a housewife's eyes to contemplate. All personal clothing should be packed, of course; and then plate, wrapped, if necessary, in cotton-wool or flannel, to avoid scratches, may be put away in a locked chest.

Any light, delicate china or glass may be next attended to; for, however well the professional packers do their work, they have much to handle, and one slip or crash may ruin a cherished possession. Light wooden boxes or wicker crates are very suitable for holding fragile articles; the nearest grocer will most likely be able to supply plenty of empty soap-boxes for a trifle. Each piece of china should be thickly enveloped in soft paper, and then straw or saw-dust will form a good bed for the whole. Books may be packed in boxes, with some of the household linen to serve as an upper and under covering; this preserves choice bindings from damage. Mantel-shelf clocks, especially if of great value, should each have a separate case of its own. It goes without saying that the heavy pendulum must be taken carefully off before any clock is moved. Valuable pictures may also be packed, with a cloth over the surfaces of oiled canvas to prevent their being scratched, and with very thick layers of paper and wadding in the case of glazed frames. There is no reason why every household treasure should not reach its new abode in perfect safety; but this result can only be secured by the utmost care in packing.

The Removal.—It is well to arrange for the vans and men to arrive very early, six o'clock if it be summer, and not later than eight in winter; otherwise it may be late at night before all the furniture is got into the new house.

There are many ways of minimizing the inconvenience and discomfort of a move. The carpets should all be sent away to be beaten and sent direct to the new house, where servants can lay them ready on the floors,

so that the furniture has only to be carried in by the men and placed in position. This advice does not apply to stair carpets, which should not be laid down till a day or two after the move. When the furniture has all been got in, it is more than likely that the stairs will need a good scrubbing before being carpeted.

The beds and bedding should all go off in the first van packed. The men will then set up the beds, and the maids can make them. It is an excellent plan to pack a hamper as though for a picnic, with not only sufficient food for the whole party, including servants, but plates, knives, forks, glasses, salt, &c. This provides a comfortable and sustaining meal, and if the move is only from one part of a town or city to another, it pays well to put a table and a few chairs on a cab and carry the hamper and the tea-basket inside. Creature comforts of the kind are never better appreciated than during a "move", when everyone is tired with packing and preparing. In cold weather particularly both family and servants need a sustaining meal, and care should be taken to provide it. A large meat pie of the "cut-and-come-again" description will be found admirable and highly popular.

Prices.—The charges of professional removers vary slightly; they depend on the amount of furniture to be moved, and the number of miles it must be carried. Where it has to be conveyed by rail the distances of the old house and of the new from their respective railway stations are reckoned. Speaking broadly, the furniture of an eight-roomed house can be removed under three miles by road for from £3 to £4. The contents of a ten-roomed house, if not too far from the station, can be transported fifty miles by rail for from £8 to £12.

FLOOR-COVERINGS.

In furnishing a house (as in every other affair in life) care and attention should be concentrated on the essentials. What is the first necessary in every room? Is it not some sort of floor-covering, whether in the shape of carpets, rugs, or tiles? These are the first things touched on entering a house, and the first to strike the eye. A hall prettily tiled or covered with handsome floor-cloth makes a pleasant impression at once on the incomer; and a room with a carpet of beautiful design is half-furnished—comparatively plain chairs and tables will be set off by it.

Three things are to be considered in choosing floor-coverings: they are beauty, health, and economy. The last may seem the most important, but the other two should have due consideration also. Beauty in these days has many advocates, and rightly. Harmony of form and colour produces a great mental effect; and the inmates of a house brightly and prettily fitted up have a better chance of keeping well and cheerful than those who inhabit a sombre, dingily-coloured dwelling.

Ancient Floorings.—When the caves in which our aboriginal forefathers lived were exchanged for houses the question of floor-coverings early came up. The primæval hut-dweller seems to have protected his feet from cold or damp by laying circles of pebbles round about his hearth. These gave way in time to the splendid marble pavements made familiar by Alma Tadema's pictures, and to the mosaic floors with which wealthy Romans in all lands adorned their houses. Those who have had the privilege to see any of these specimens of ancient art will have received new ideas on the subject of floor-coverings. The mosaic floors were composed of thousands of tiny blocks of coloured pottery, each about an inch square. These were arranged in oval medallions enclosing figures or scenes, and surrounded by borders of rich and varied design. The subdued mellow glow of the tints, the lightness and grace of the effects produced, may be studied with profit by those who wish to produce beauty and harmony in their houses.

Colour.—Colour and design in floor-coverings require tasteful consideration; the carpet of a room is the setting in which the furniture is displayed. Certain hues are best suited to certain rooms, but variations in aspect and lighting are factors which prevent the application of fixed rules. Speaking generally, the dining-room carpet should be of rich warm hue in harmony with the hospitable character of the room—deep garnet shades, ruddy browns, mingled dark reds and rich blues, like those of the Oriental carpets. In the drawing-room, lighter, more flower-like hues are appropriate—grounds of variously shaded green touched with pink, a white ground enlivened with sprigs of flowers and delicate foliage, harmonious combinations of greys and blues enriched with crimson and gold, are possible suggestions. Light blues and greys are cold, and can only be used to subdue and enrich strong colours. Family rooms should be carpeted in sound colours of simple design.

Up till near the close of the nineteenth century, permanence of colour in carpets could only be secured at the expense of monotony, or, at least, repetition of a small number of colours. Thanks to the makers of artificial dyes, chiefly derived from coal-tar, the colouring resources of the carpet designer have been enlarged almost beyond limit. There is hardly a shade of colour for which we have not a wool dye at once brilliant and lasting. Of course, in many instances, the "fast" dye is dearer than a less stable dye of the same colour. Some of the half-shades, such as salmon pink, heliotrope, &c., are not permanent; but these hues spring from an extravagant fancy. Keeping to definite colours and good shades, the carpet-buyer may please his taste without fear of fading colours.

Oriental Carpets.—In the dining-room, as already stated, sober richness should be the effect aimed at, and for this purpose nothing equals a Turkey, Persian, or other Oriental carpet. All these fabrics are hand-woven and of similar structure, being constructed of tufts of wool yarn closely bound in a foundation of linen or cotton. Imported from Persia, Turkestan, Asia Minor, Southern Europe, and various parts of India, these Eastern

carpets are made in either of two ways both primitively simple. One method is to weave an open structure of warp and weft for foundation, and to tie the wool tufts into the openings, fixing them in with a strong binding thread. The other is the more common method. Upon a vertical frame one beam carrying the warp and one for the cloth are placed, the former above the latter. Having drawn down the warp ends on to the cloth beam, the weaver makes a beginning by weaving his linen weft through the warp several times. Against this selvedge he proceeds to form a row of wool tufts, locking them round two adjacent warp threads and bringing them up through to form the face pile; then he binds the whole line in with a double shot of weft. When completed, the carpet is "sheared" or cropped, to make the surface even. Oriental carpets are of many designs, but the best are those made of small regular patterns, rich in detail but subdued in general effect. They are usually woven in squares of various sizes, and may be procured either as centre squares or of a size to cover

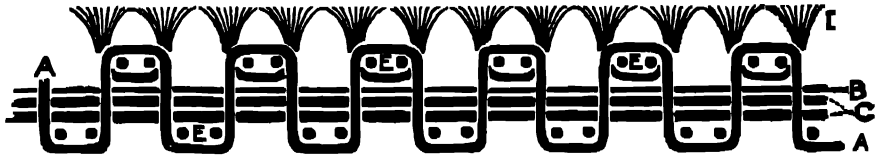


Fig. 25.—Section of Axminster Carpet. A, Long chain, and B, short chain, serve to hold the fabric together. C, Stuffer warps, forming the backing. D, Tufting material. E, Weft threads. (This is one of many methods of weaving Axminster carpets.)

the whole floor of the room. The highest qualities of Oriental carpets contain from 100 to 400 tufts to the square inch; but the qualities mostly sold in Western markets have seldom more than 30 tufts to the square inch, and low grades contain only 12 to 16. Of course, the best class of Oriental carpets may be obtained, if desired, and no machine-made carpets are equal to them. For example, while the patient Eastern craftsman can put 400 tufts into the square inch, our best Crompton Axminsters only contain 60 tufts to the square inch of carpet.

Axminster Carpets.—Next in reputation, and probably superior on the average in quality, is the English hand-made carpet known as the Axminster, from the Devonshire town where it was first made. Excepting that they are woven on a horizontal and better constructed loom, Axminster carpets differ in no essential particular from the tufted carpets of the East. The warp is beamed and healded as for a plain loom, and the shuttle is filled with linen weft. Having twined a row of tufts into the warp in front of her, the weaver puts in a binding shot of weft, then crosses the warp and sends the weft through again, thus firmly knotting in the row of wool tufts. Fashion has greatly favoured these fine carpets during recent years. Those wishing Axminster carpets woven to their own designs may obtain them from such firms as the Canterbury Weavers and other handicraft guilds, as well as most carpet manufacturers.

Crompton Axminster Carpets.—The highest class of machine-made

carpets is represented equally by what are called the "Crompton" Axminsters or moquettes and the Patent Axminsters. Each line of the Crompton Axminster carpet is made up of a double-pile thread. The ends of the pile are inserted into the warp, doubled and bound strongly into the linen foundation by means of strong weft. To give added weight to the carpet the warp is made three or four threads thick by what are called "stuffer" warps. The length of the pile above the warp is $\frac{3}{4}$ inch, and there are forty-nine tufts to the square inch. Some authorities claim that this carpet is in every way superior to the hand-made Eastern carpets; but we think it lacks the fine, rich softness of the latter, though it wears quite as well. The choice of colours and designs in Crompton carpets is very wide.

Patent Axminster Carpets.—The pile of the Patent Axminster carpet is formed of strips of chenille fringe, specially made for the purpose, woven closely into a warp foundation. Woven by itself, according to any conceivable design, of any length desired for the height of the pile, the fur or

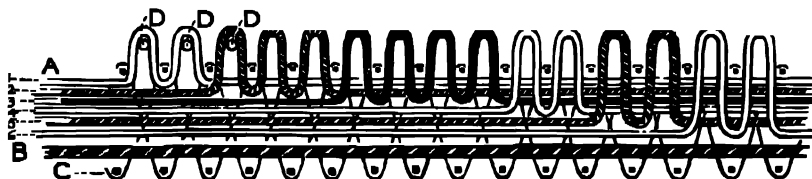


Fig. 26.—Section of Brussels Carpet. A 1, 2, 3, 4, 5, 6, Figuring warps. n, Stuffer chain, serving to give body to the fabric. C, Small chain. D, Wires (removed after the carpet is woven).

chenille pile is bound closely into the strong warp, making a very strong, elastic, and valuable carpet. There are two kinds of warps, single and double, respectively named the "carpet" and the "rug" back, the latter being the heavier and more durable. Patent Axminster carpets are woven in all sizes, some being made as large as 6 yards square.

Brussels Carpets.—Brussels is the highest class of looped-pile carpets. Its range of quality is very wide, the highest class being equal in most respects to Crompton Axminster, while the lowest are little superior to Tapestry carpets. The structure of the carpet explains this. Loops of worsted formed by being woven over wires constitute the pile of the Brussels carpet; the loops are formed on the pile warp, which may be three, four, five, or six threads thick. Originally, a thread of pile warp was put in for every colour in the pattern, because each thread was one colour, and all the colours were required for the pattern. Hence, while one thread only was looped up at a time, a different pile colour might be required for each successive point in the design, therefore all the warp threads of different colour had to be available. The one thread was looped up, and the rest were left hidden in the body of the carpet, to form its bulk and weight. Manufacturers of Brussels carpets, however, soon learned how to obtain pattern without putting in as many warp threads as there were colours in the pattern. It is quite a mistake to suppose, because there are six colours in the carpet, that it is six warp threads thick, or a six-frame as is said in

the trade. It is evident that, if instead of five threads being under every loop of pile, we have only two, the quality of the carpet must be wholly different. Besides the pile warp, there is foundation warp, which may be only two linen threads thick or strengthened by stuffer warp. In weaving, a row of loops are lifted from the pile warp by the mechanism of the loom and bound over the inserted wire, being fixed in the foundation by a crossing of the warp and a shot of linen thread, the warp and weft between them binding the whole body of pile warps and foundation warp into one solid unity. The loops form an elastic pile of durable quality, while the hidden pile warp threads give strength and spring to the body of the carpet.

Wilton Carpets.—It is commonly said that Wilton carpets are merely Brussels carpets with the pile cut to form a plush surface. Anyone who



Fig. 27.—Section of Tapestry Carpet. A A, Warp threads. B B, Weft threads.

bought such a carpet would speedily find out his mistake. Because the pile of the Wilton carpet is cut, it must be doubly bound into the warp; hence, though similar in general structure, a Wilton carpet is stronger than a Brussels carpet of the same class, and the pile is higher.

Tapestry Carpets.—The ordinary looped-pile tapestry carpet is an imitation of the Brussels carpet. The pile is only one thread thick, the warp threads having been previously coloured in sections, the length of each loop pile. This gives pattern without the need for sets of pile warp threads. Warp and weft of tapestry carpets are generally linen or strong cotton, with jute stuffer warps to add to the body of the fabric. These carpets are very pretty, light and fairly durable, giving about five years of constant wear without losing appearance.

Velvet-pile Tapestry Carpets.—What Wilton carpets are to Brussels, velvet-pile tapestry are to looped-pile tapestry carpets. Both are woven in squares, and suit small rooms or slender purses.

Kidderminster, Scotch, or Ingrain Carpets.—The class of carpets variously known as Kidderminster, Scotch, or Ingrain, differs wholly from all others; it has no pile, and may be called a double cloth. Originally the



Fig. 28.—Section of Kidderminster Carpet. A A, Warp threads B B, Weft threads.

Kidderminster carpet was a two-ply fabric woven so as to produce the same pattern on both sides, though in opposite colours, the ground of the one side being the colour of the pattern or figure on the other. Morton, of Kilmarnock, made a three-ply carpet in the same style, adding greatly to

the wearing quality of the fabric and the resources of the designer. The three-ply was practically three cloths woven at once and bound together at the crossings or interchange of position between the warps. Wholly composed of worsted, the Kidderminster carpet is soft, pleasing, light, and suitable for bedrooms, though not very durable.

Felt Carpets.—At one time a great favourite for bedroom floors, the felt carpet has gone greatly out of use. Fine qualities are made of pure wool; lower qualities are made of mixed hair and wool. The wool is sorted, scoured, carded, and formed into thick sheets, very soft and wholly lacking in consistency. Several of these sheets are placed one above the other, according to the thickness of carpet desired, and run into a felting machine, where, under moist heat, alternate rolling and pressure, and oscillating manipulation, the fibres are wrought into unity, the fine scales and crinkled nature of the wool causing them to grip into each other. If the felting has been thoroughly done, a sound, solid fabric is produced, which is capable of standing considerable wear. The pattern is printed on the surface of the carpet by means of blocks cut out in relief and charged with colour. After being printed, the pattern is fixed on the fabric by means of mordants, which generally cause it to sink deeply into the body of the felt. Owing to the rise in the price of wool, felt is not now the economical floor-covering it was fifty years ago; but it is much more useful and durable than is commonly supposed.

Tests of Quality.—In these days, the householder must greatly depend upon the honesty of the merchants or manufacturers with whom he deals. We can give a few rough tests, however, which serve for common use. A Turkey or Oriental carpet should show the tufted structure plainly to mere scrutiny, and it is soft, elastic, yet of solid bulk. For Axminster carpets the same tests are applicable, though they are usually firmer in body. Crompton Axminster shows the independent structure of the pile, and the warp pile ends should stand clearly out when the carpet is bent sharply back. Patent Axminster can be made to show the lines of chenille pile by a similar method; you can then gauge the depth of the pile and the strength of the binding, as well as the comparative weight of the warp foundation. Brussels carpets should be closely examined under the loops, the weight and value of the fabric depending largely on the number of pile warp threads which lie hidden in the body of the carpet. Closeness of weaving, quality of yarns, and consistency of workmanship are the other general tests which may be applied to these and the rest of the classes of carpets. Adulteration of wools with jute and cotton is very common, and imparts a hardness to the texture; but it must be remembered that many carpet wools are harsh in feel, and the inexperienced judge may easily be unjust.

Dutch Carpets.—Dutch carpets are useful for servants' or back bedrooms. They are very strong, being made of dyed hemp, woven usually in strips or plaids.

Central Squares.—Brussels, Wilton, and tapestry carpets may be

bought by the yard or in seamless woven squares. They are usually cheaper by the yard, but more is needed if the whole floor is to be covered; and if a central square is used, the appearance of those woven in one piece is far superior to that of a made-up carpet. The fashion of central squares, with a border of staining, parquetry, or matting, is of almost universal adoption now, and has many recommendations. If the rooms are carpeted all over, heavy furniture must stand on the carpet; and this favours an accumulation of dust very prejudicial to health. Also, in the periodical sweepings the carpet gets imperceptibly dragged round heavy sideboards and bookshelves, and soon wears into holes. Some persons use brass rings sewn on the edge and slipped over nails fastened in the floor to keep the central square in place, but as a rule the weight of tables and chairs is sufficient. People used to a room carpeted all over may complain at first of cold from the uncovered borders, but warm rugs at doors and windows stop all hurtful draughts; and the absence of the musty scent which is almost inevitable where every inch of floor is covered with carpet, excluding air and retaining flue, is very welcome.

Stair Carpets.—For carpeting the stairs, Axminster, Brussels, or tapestry carpet may be used; the purse of the housewife must determine which. If expense is not too great an object, a dark, rich-coloured Brussels of figured design—flowers are not suitable for stairs—may be chosen, and will give an aspect of luxurious comfort. But if the stairs have to bear the tramp of many feet, or a glare of strong sunlight from a landing window, lighter tones—drab or yellowish brown—had better be selected, as they will not show wear or fade quickly. The stair-carpeting may be protected by the use below of cedar-felt, procurable of a suitable width for two or three pence per yard: or the stairs may be covered with linoleum, care being taken to procure a flexible kind which bends easily over the edges of the steps. The carpet of the landing usually matches that of the stairs; but, if desired, cork carpeting may be substituted.

Carpets under Beds.—Under the name of Cheviot and Shetland carpets many woven squares of Kidderminster are sold; the smallest size, 9 feet by 7, can be procured for one guinea. By the yard good Kidderminster ranges from 2s. 6d. to 3s. 11d. The only objection to a woven square lies in the fact that part will probably have to go under the bed, and many housewives dislike this for sanitary reasons, and because of the wear to the carpet. But if the floor is stained all round, only a small square is needed, and it can easily be folded back for sweeping purposes.

Castor Grooves.—If wear from the weight of the bed on the carpet is feared, a plan lately seen in Brussels may be adopted. A metal grooving about an inch wide and perhaps a foot longer than the width of the bed is fastened on the carpet at head and foot. The bed-casters rest in these grooves, running easily along them. This prevents all scraping of the carpet, and the extra foot of the grooving allows the bed to be moved some space aside for either making it or sweeping under it.

Under-coverings.—No modern housewife, of course, is guilty of the old

plan of putting one carpet on another to prevent wear. In former times instances have been known of three so piled—a nice harbour for dust, insects, and disease germs. If the floor of a room is uneven and knotty, and thus apt to wear the carpet, place underneath a layer of cedar felt, which may be bought at 6*d.* the yard of 60 inches wide, and gives off the aroma of cedar-wood, thus keeping away insects. A cheaper material for under-coverings, called felt paper, is sold at 2½*d.* per yard of 50 inches in width.

Floor-coverings for Halls.—Often the builder, by flooring the hall with tiles, saves the inmates of a house the trouble of considering how to cover it. This is decidedly the best and in the end most economical method. Indeed, if a tenant has a long lease, it might be wise for him to ask his landlord to put down tiles if they are not already there, or, should the landlord refuse, let him consider whether he will not bear the expense himself. Nothing gives the same handsome appearance as encaustic tiles, and they will last out many sets of linoleum or other covering. A weekly wash with soft soap and water keeps them clean and bright.

Should tiles be out of the question, other methods of covering the hall remain. Linoleum has long been a favourite material; it consists of a strong canvas back woven from jute, on which is spread a preparation of pounded cork mixed with linseed-oil. A somewhat similar material is known as kamptulicon, but it differs from linoleum in being prepared partly from liquid india-rubber. The old method of printing the pattern of linoleum on the surface, as in oil-cloth, was open to the objection that the pattern soon wore off and became shabby. A newer kind, called inlaid linoleum, is the best. In this the design is produced by means of variously-shaped moulds, into which the pounded cork and oil are run after being dyed. As the colour goes quite through it, no amount of wear can obliterate the pattern or alter the hues. It costs from 3*s.* to 5*s.* per yard.

Linoleum should be laid down perfectly flat, as any unevenness or lumpiness causes it to wear quickly. Some authorities recommend that it should be cemented to the floor, the edges being nailed down with headless brads. Linoleum is a difficult material to cut, and should the housewife have to do this herself, a good plan is to take a pair of scissors, and with the closed points make a series of holes along the line where she wishes to divide it, and then with a knife cut from one perforation to another. Without this precaution the knife will slip on the thick surface, and the material will be cut unevenly.

A newer fabric, cork-carpeting, may also be strongly recommended for the hall. It is made from cork beaten out into a thick and even surface adapted for spreading upon floors. When first brought out several years ago it could only be procured in plain colours, which had the disadvantage of showing stains easily, but it may now be bought in various designs, the colours going all the way through, so that no amount of wear effaces them. It is warmer and drier than oil-cloth or linoleum, both of which are very cold to the feet. For halls, landings, kitchens, and nurseries, this cork-

carpeting is admirable, and though the price may seem high (estimates will be given later), it outwears cheaper fabrics.

Oil-cloth differs from linoleum in being thinner, and also in the materials of which it is composed. The foundation of oil-cloth is a strong canvas woven of flax and hemp combined. This canvas is tightly stretched in an upright frame, and covered on both sides with strong size, after which the cloth receives a rubbing all over with pumice-stone to make it smooth and even. Next a thick coat of paint is laid on, and spread with a trowel; and this is followed by several coats of thin paint on the upper side and one on the under. Between each coat the rubbing with pumice-stone is repeated. When the surface has been sufficiently smoothed, the cloth is printed with a pattern from wooden blocks charged with colour. Till the printed pattern has had time to dry thoroughly and harden, the floor-cloth should not be used, for the colours are liable to rub off. Both oil-cloth and linoleum are better for being well seasoned, and the prudent housewife, in purchasing them, will do well to ask for articles that have been some time in stock.

Oil-cloth or linoleum may be used as a floor covering in bedrooms, and is admirable for bath-rooms. Its merit lies in the fact that dust can easily be removed from it. Rugs can be laid at the side of the bed, and in front of dressing-table and wash-stand, as linoleum is cold for standing on.

Cocoa-nut Matting.—If economy must be keenly studied, cocoa-nut matting may be used for the back passages. Nature has provided the cocoa-nut with an outer husk of strong woody fibres. In the tropical climates where the fruit grows the natives have long manufactured these fibres into many articles for domestic use, but only within recent times has the material been much used in England. Yet it possesses many advantages, for it is warm and light, and does not harbour vermin. It may be had in its natural colour or variously dyed. A pretty crimson cocoa-nut matting forms an ideal covering—warm, dry, and cheerful—for a kitchen floor that has any tendency to dampness. Where this matter need not be considered, linoleum is perhaps preferable for kitchen use, owing to its light, bright, clean appearance. Also cooking operations are apt to bring grease-spots which can be easily wiped from the surface of linoleum, but are retained by cocoa-nut matting. Still, cocoa-nut matting has many advantages. The material must be looked for in some catalogues under the names “coir” and “sinnet”, which are used to denote the fibres.

Staining.—Another way of covering the hall is to stain the floor at the side for perhaps a foot and a half from the wainscot; and then, especially in the narrow halls of town houses, a strip of linoleum in the middle will suffice. This is a cheap plan, and also pretty. A clever housewife may easily do the staining herself. (The method is described under “Decoration of the House”, pp. 82–85.) A border of plain brown always looks well, but anyone with taste can make stained work much prettier by following a pattern. The design chosen should be drawn on the boards, and then the various shades necessary for the pattern can be obtained by

diluting the oak-stain to different strengths. The size of the room should always be taken into account. A small pattern in a large space looks mean, while too large a device makes a small room appear smaller.

Druggets.—Where druggets are used, they are generally of felt, the manufacture of which has already been described. But, as has been previously stated, the laying of one carpet on the top of another is not conducive to good health. If the heavy boots of the master of the house are found to leave too deep an impression on the dining-room carpet, place a little mat under the dining-table in front of his chair. Or if the children have the habit of scattering crumbs and pieces round them, let a linen crumb-cloth cover the centre of the carpet. Pretty light-looking crumb-cloths may be had at a moderate price, one 6 feet by 7½ feet only costing about 6s. 6d.

Mats.—As most mats and rugs are made of the same materials as carpets, they may be considered under the same heading. For the hall, cocoa-nut fibre mats will be found the best, except on the outside steps, where india-rubber mats are most appropriate. Of course the skins of wild animals—bear, tiger, wolf, and others—have a much handsomer look, but these are usually beyond the reach of modest purses. On the landing, either worsted-pile or small dyed sheepskin mats are appropriate; and the larger kinds of sheepskin mats, either bleached or dyed, are very nice for dining- or drawing-room. For the latter room Eastern rugs are used nowadays; in fact, a drawing-room, with parquet floor, partly covered with two or three rich-looking Persian or Indian rugs, presents a very handsome appearance. But a word of warning is necessary here. To meet the rage for all things Oriental, many worthless fabrics have been placed in the market. A short time ago a number of so-called Kurd rugs, made apparently of goats' hair, were seen everywhere. They proved most unsatisfactory in wear, soon becoming shabby. Let the purchaser remember the two tests are closeness and evenness in weaving. A slight irregularity in pattern or shape is of no consequence, as these rugs, being hand-made if genuine, do not present the same formal preciseness as machine-woven articles.

Cost.—It is difficult to give estimates of cost, as the size of rooms and style of floor-covering used affect this. Still, most people like to have an idea of probable expenses, and the following lists have therefore been drawn up. Several estimates for dining-rooms and drawing-rooms are given in order to suit various means. The rooms are supposed to be of the moderate size usual in towns.

HALL (18 feet by 12).

	£	s.	d.
India-rubber mat for steps	0	7	6
Large cocoa-nut mat for hall door	0	10	6
6 small cocoa-nut mats for other doors at 3s.	0	18	0
24 yards of linoleum at 3s. 6d. per square yard	4	4	0
Total	6	0	0

Cork carpeting at 3s. per square yard may be used instead of the linoleum.

STAIRS (15 steps, each measuring 15 inches).

A yard, to be used in turning the edges of steps, allowed over this length.

	£	s.	d.
7½ yards of Brussels carpet, 27 inches wide, at 3s. 9d.			
per yard	1	8	1½
7½ yards of under felt paper at 3d. per yard	0	1	10½
7½ yards of linoleum to cover, at 2s. 6d. per yard	0	18	9
14 brass rods at 6d. each	0	7	0
Total	2	15	9

DINING-ROOM (12 feet by 15).

First Estimate.

	£	s.	d.
Turkey square of 13½ by 11 feet. (No hearth-rug needed.)	8	6	0
Total	8	6	0

Second Estimate.

	£	s.	d.
28 yards of Brussels carpet all over, 27 inches wide, at 3s. 9d. per yard	5	5	0
Axminster hearth-rug	0	12	6
Total	5	17	6

DRAWING-ROOM (12 feet by 15 feet).

First Estimate.

	£	s.	d.
Seamless Axminster carpet to fit exactly	9	15	0
15 yards of under cedar-felt paper at 6½d. per yard	0	8	1½
Hearth-rug to match carpet	1	1	0
Total	11	4	1½

Second Estimate.

	£	s.	d.
Brussels central square, 9 feet by 12	5	15	6
Sheep-skin hearth-rug	1	1	0
Total	6	16	6

Or stain the floor all over, and use three Eastern rugs costing £1 1s. each.

LANDING (12 feet by 9).

	£	s.	d.
16 yards of Brussels carpet, 27 inches wide, at 3s. 9d.			
per yard	3	0	0
4 sheep-skin or worsted slip mats at 2s. 6d. each	0	10	0
Total	3	10	0

Other schemes are to use cork carpeting, 12 yards, costing 3s. per square yard, or £1, 16s. altogether; or to stain all over, and place an Eastern rug, price £1, 1s. in the centre.

GUEST BEDROOM (12 feet by 15).

	£	s.	d.
Tapestry square, 10 feet by 13	4	5	0
Hearth-rug	0	10	6
Wash-stand mat	0	2	6
Total	4	18	0

ORDINARY BEDROOM (12 feet by 15).

	£	s.	d.
Kidderminster square, 12 feet by 10½	3	6	6
Hearth-rug	0	5	9
Wash-stand mat	0	2	6
Total	3	14	9

SERVANTS' BEDROOM (9 feet by 12).

	£	s.	d.
All-over Dutch carpet, 12 yards, at 1s. per yard ...	0	12	0
Small sheep-skin mat	0	2	6
Total	0	14	6

BATH-ROOM (9 feet by 6).

	£	s.	d.
6 yards of inlaid linoleum at 3s. 6d. per yard	1	1	0

KITCHEN (12 feet by 15).

	£	s.	d.
20 yards of linoleum at 3s. 6d. per square yard ...	3	10	0
Or cocoa-nut matting of 30 yards at 1s. per yard, half a yard wide, £1, 10s.			

THE HALL.

Though the hall should give the key-note to the house, it is very often neglected, all the artistic taste of the mistress being expended on the sitting-rooms. Truly, halls are difficult to decorate, though architects display much greater taste in designing them than was once the case, except in very large houses. A too frequent type is simply a long passage, often not more than 6 feet wide, with the staircase facing the front door. This is more difficult to arrange than any other, as it persists in looking what it is, just a narrow passage.

A Passage Hall.—In general it may be said that the less furniture that is placed in the passage hall the better. A rather high dado about five feet deep, with a wooden shelf at the top, looks well. It can be made of anaglypta, painted ivory-white, the shelf-doors and wood-work being the same colour, and the wall above covered with plain paper of pale Indian-red, turquoise-blue, or faint melon-green. The floor should be covered with a linoleum representing black-and-white or gray-

and-white tiles, and a strip of plainly-coloured carpet should be laid down the centre. Supposing the paper to be pale-red, arrange some blue-and-white plates on the dado shelf, with one or two tall jars. On the wall



Fig. 20 — Suggestion for treatment of Passage Hall.

above the dado may be hung a few prints or engravings in narrow black frames; they need not be costly. Some of the illustrated Christmas numbers contain charming pictures in black-and-white which answer admirably for hall decoration. Paste them very smoothly on large pieces of cardboard, cutting off all the letterpress, and have them put in black frames. One good shilling number will supply enough pictures for a small hall.

Opposite the first sitting-room door, whether it be drawing-room or dining-room, a long panel of looking-glass should be fastened to the wall. It should be 6 feet in height, and the bottom should be within a foot of the floor. This glass ought to have a flat deal frame, painted white, with two square brackets on each side on which to put pots of ferns. Two very tall ferns in art pots should be placed on the floor in front of the glass. From the sitting-room this will almost give the effect of an opening into a conservatory, and so make the hall appear less flat and uninteresting. On one side between the two brackets a small hanging gong, or one of the quaint "cow-bells", may be suspended, a bracket-lamp, either of wrought-iron or copper, being placed opposite. Inexpensive oak umbrella-stands can now be had, beginning as low as 3s. 11d. for one with four divisions. This should stand near the hall-door.

This will complete the first part of the hall. Just beyond the mirror stretch a bamboo rod across within a few inches of the ceiling, and drape it with turquoise-blue furniture silk, edged all round with narrow ball fringe. Festoon it three times over the rod, keeping the folds in place with pins, and let the ends hang down on each side as far as the dado. A tall terracotta jar placed on each side of the shelf, and filled with ferns and foliage, adds greatly to the effect, standing out just in front of the blue drapery. The other part of the hall, by the side of the stairs, must be given up to a long row of pegs for the inevitable hats and coats, with a narrow bracket on one side on which to put such things as a salver, a brush, and a match-box. The kitchen door at the end should be concealed by a portière of white linen, worked with a bold design of conventional flowers. This scheme of decoration is made as light as possible, because with darker colouring the space would appear more contracted.

A Small Square Hall.—The next type of small hall is more artistic, but not much more spacious. It is just a square, with the staircase at the corner. The little passage leading to the kitchen beyond should contain a big cupboard to hold glass and china, because in a small house the lack of cupboard room is always a great drawback, and this seems to be the only place in which to put one which will in a measure do duty for a pantry. Some accommodation for hats and coats must be provided in the hall itself. First of all, cover the walls with a chintz paper in real old-fashioned colours on a white glazed ground, and have all the wood-work painted ivory white. Beneath the little slits of windows on each side of the front-door, place dwarf cupboards made of deal and stained to represent old oak. Though little more than lockers, they are most useful for storing all kinds of odds and ends, the tops serving as tables.

The one piece of furniture which can be placed in this hall must be of the "fitment" character (fig. 30). It can be made at home by anyone who has a little knowledge of carpentry, and some artistic taste as well. The materials required are a wooden box or packing case,—long and narrow, if possible,—some deal planking 10 inches wide, a piece of tapestry of a conventional design, such as *fleur-de-lys* or roses on a string-coloured back-

ground, an antique copper lock, and some flat-headed copper nails. On the back of the box at the extreme corners screw in two uprights of the deal planking about 4 feet long, and nail a cross-piece joining them at the top, thus forming a square frame. The foundation of a fitment is now complete. It should be stained the colour of dark oak. When this is done, screw the copper lock on the box-seat. The panel of tapestry must then be attached to the frame by means of a row of the copper-headed nails, very thickly

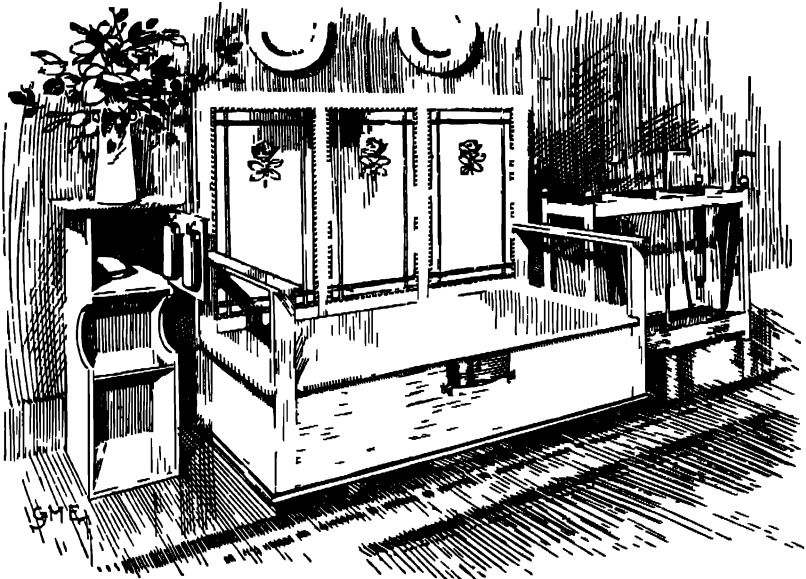


Fig 30.—"Fitment" Seat for Hall

set. Embroidery on plain canvas, or lincrusta with a painted design, may be substituted for the tapestry, or the rose may be "appliquéd" on a cloth of a suitable golden-brown shade.

An Old-fashioned Hall.—In some large, old-fashioned houses the halls are almost rooms. They are excellent for afternoon tea at all seasons, for in winter there is sure to be a fireplace in which the logs burn brightly, and throw a pretty glow over the walls and furniture, while in summer they make cool retreats, being usually dark and shady, wide-open doors allowing the air to pass through. An old hall looks best if it is panelled with oak. The panelling should reach the top of the doors, the selection of the wall-paper above depending upon whether it is desirable to give a dark or a light effect. In the former case there is nothing better than deep crimson, which can be relieved by some blue-and-white china, and by gleaming bits of antique copper ware, in the latter, a "peacock" paper with birds and flowers in old-world colouring on a pale-buff ground is the most suitable.

This hall, being used as a sitting-room, must on no account contain pegs and racks. Stands in the form of blue-and-white china jars can be placed

on each side of the hall door for umbrellas and sticks, but coats and hats should be relegated to a tall press of carved oak which will cost about ten guineas. If more hanging accommodation is wanted, there is an excellent sort of corner cupboard which will fit into an angle of the wall. With a carved oak top and long curtains of plushette or serge in front, it costs only forty-eight shillings.

There are many articles of carved oak furniture which would be quite in place in such a hall, as a Welsh dresser, a dowry chest, a monk's

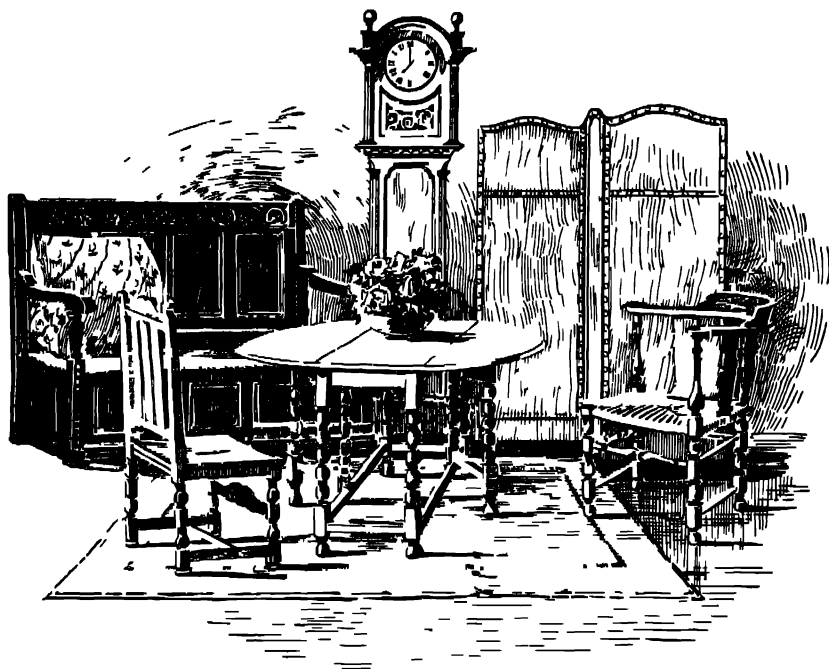


Fig 31 - Hall Furniture.

bench, a grandfather's clock and so on. It is simply a question of money, but even if this is limited the chairs and tables must all be in keeping. Some quaint oak arm-chairs can be bought for 32s 6d each, and there might also be a Hamlet-seat, a tall settle by the side of the fireplace, a watchman's chair and a courting-settle covered with old tapestry. The floor should be stained and polished all over, and a few rugs should be scattered about.

To relieve the flatness of the walls, an oak shelf about a foot broad might be fixed above each door. If economy is an object, it can be made of stained deal. It will hold jars, plates, and bowls, damaged pieces of china may be placed here, as they cannot be too closely inspected. If the doors are ugly they can be concealed by portières of tapestry or velvet, suspended from a rod just beneath the shelf, and partially drawn back.

The entrance to the kitchen premises, which is often very unsightly, can

best be concealed by a tall fourfold screen. A very charming one can be made by any one of artistic taste if canvas is stretched over the framework, well sized, and then given a coat of gold-paint. When this is quite dry a seascape or landscape should be painted on each panel very boldly, with shades of rich brown and orange. It will be a brilliant bit of colouring to relieve the sombre effect of the oak walls.

Extension of Halls.—A small hall can be enlarged in two ways, but neither is advisable unless the occupier owns the house, as both involve a somewhat expensive outlay. The first method, adaptable to almost any double-fronted house in the country, is to build out a large square porch or outer hall, removing the original hall door entirely, and draping the entrance with heavy curtains. It may be built of brick, with windows at each side, the walls colour-washed or panelled, or it may be of glass, taking the form of a conservatory entrance, which is always attractive if prettily arranged.

The other method can be employed if there is a small study or third reception-room on one side of the hall, the walls of which can be taken down, and the ceiling supported by strong iron girders. This gives a square space on one side, with the addition of a fireplace and a window. The walls should then be match-boarded from floor to ceiling and stained oak-colour, the floor being also stained and polished. Instead of ordinary pictures on these wooden walls, there should be tapestry panels in narrow black frames. These panels, mostly Dutch scenes, can be bought at various prices, beginning at 2s. each.

The recesses on each side of the fireplace should be filled in with bookshelves and cupboards coming quite flush with the mantel-piece, because in a real hall the chimney-piece is generally built so that there are no recesses. The hall itself, or the passage which was formerly called by that name, should have also match-boarded walls and polished floor to correspond with the addition. It may be found necessary to support the ceiling with an iron pillar, which can be utilized and made very artistic by fixing to it lamp or candle sconces, made of wrought-iron and copper, an oak table being built round it for books and papers. This must be specially made, but need not necessarily be a fixture, as it can consist of two semicircular tables, with a hollow in the centre to enclose the pillar.

The window requires careful treatment. The upper part should be filled with stained glass, if possible in some heraldic design of bright colouring, a thin brass rod being fixed below to hold two short full curtains of cream holland reaching only to the sill. These can be drawn together when wanted, so there is no need of a blind. If there is plenty of space, a pair of crimson-and-gold plushette curtains, long enough to reach the ground, should be hung from another pole fixed above the window. The furniture here should certainly be of old oak, and the rugs an arts-and-crafts design in pale-red on a blue ground.

SUGGESTIONS FOR HALLS.

1. **For a Long, Narrow Corridor Hall, with Wooden or Plaster Arch dividing Front and Back Sections.**—Dado of dull-blue cord matting. Paper above, in blue and amber shades on cream ground. All wood-work painted cream. Arch drapery of plain amber velvet or linen plush. Dark-red jars and bowls and brass plaques as ornaments. Brown cork-carpet or matting on floor. Or—

2. Turquoise-blue and white paper. White paint. Red matting on floor. Arch drapery of red velveteen plush. Or—

3. Dado of green-and-gold leather paper. Very pale-green paper or distemper above. Earth-brown paint. Curtains of printed velveteen, or silk-and-wool brocade, in browns, greens, and bright gold. Stained floor with Eastern rugs in the colours of which brown and gold predominate, with touches of bright red.

4. **For a Square Hall.**—Dado of wood panelling (oak or stained pine), 5 or 6 feet high. Paper above in rich tones of orange and green. Shelf at the top of dado with quaint pottery in brown, green, red, and orange shades, and copper plates and bowls. Window-curtains of orange silk. Square pile carpet in orange and brown in centre of polished floor. Or—

5. Panelling painted white. Tomato-red paper, plain or with formal and unobtrusive design, above. Jars and bowls of blue-gray Flanders ware on dado-shelf. Window-curtains of blue-gray linen, with *appliqué* of tomato-red linen. Square carpet, tomato-red.

6. **For Irregular-shaped Hall in a Modern House.**—Dado of gold-and-cream Japanese leather-paper or decorated linerusta. Wall above painted or papered very dull gray-green. Framed panels of Japanese embroideries or sketches hung above dado, alternating with high triple-shelved bamboo brackets holding Japanese and Chinese pottery and bronze ornaments. All wood-work painted cream or a deeper green than the walls. Divan seats covered with plain gold-coloured velvet. Loose cushions in Japanese or Chinese embroidered cases—gold, deep-green, cream, or turquoise-blue. Cream-and-gold damask matting on floor.

STAIRCASES AND LANDINGS.

The staircase is a most important feature of a house, but, like the hall, its decorative appearance is too often neglected.

A Staircase Opposite the Front Door.—The worst form of staircase is one that is opposite the front door, and so close to it that a servant cannot politely admit visitors without either backing on to the stairs or screwing herself behind the door.

To put any furniture in this part of the hall would be impossible; it

can only be treated as an entrance lobby. From a pole across the ceiling curtains may be hung on each side, looped back very high up, thus forming a sort of archway at the beginning of the stairs. On the newel which ends the banisters there should be an art pot for a large fern, but as it cannot

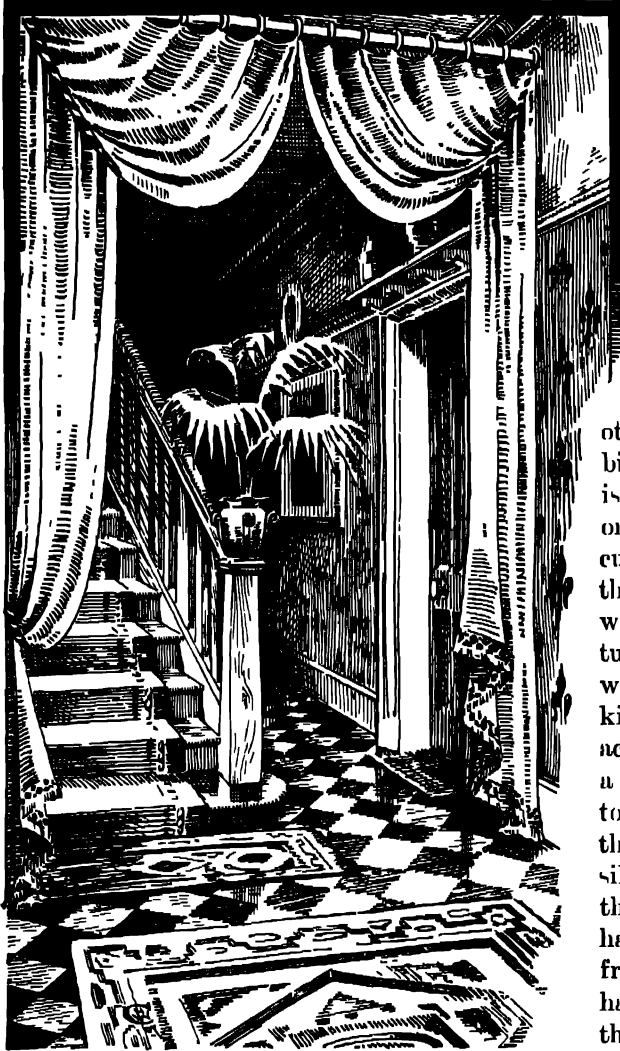


Fig 32 — Suggestion for screening Hall from Staircase

be safely placed without any fastening, three strips of "ribbon-iron" should be securely nailed underneath and then bent round and upward, each strip terminating in a scroll in order to form a socket for the pot or jar, which should be bright yellow, as this colour tones with any

other. The higher and bigger the fern, the better is the effect. If there is only one flight of stairs curving round at the top, there is probably a small window just where the turn comes, and this wants drapery of some kind. A little brass rod across the top will hold a pair of curtains similar to those below, but if they come lower than the sill, they will be much in the way. They should have a border of deep ball fringe at the bottom, and hang quite loosely, so that they can be drawn together at night.

If this window looks out on a blank wall, or is under the surveillance of any other window, it must have a blind of some kind. If there is plenty of light, it may be covered half-way up with plain "cathedral glass", little squares of various colours with "lead" lines between, or the inexpensive "glacier". Some may prefer a blind of thin Indian silk—red or yellow for choice—stretched on two thin rods, which run through two hems, the top one

having a small heading, and the bottom one having a piece about four inches deep below it to form a frill. If, however, the staircase is dark, two short blinds of creamy muslin are the best. They can be divided in the centre, bordered with tasselled fringe, and slightly draped back at each side.

A Small Landing.—In the case of a small landing, a dwarf cupboard, with graduated shelves for pottery above, may be placed against the wall between two of the bedroom doors. If the landing is dark, a mirror instead of the shelves should be fixed into a plain, flat frame of deal, stained the colour of dark oak, and the cupboard beneath should correspond. At the end of the landing there will be room for a small table, which may be bought in white wood for 2s. 6d. and enamelled. Above this a bracket-lamp can hang with iron and copper frame and coloured-glass globe, the price being about 10s. 6d.

A Darker Staircase and Landing.—A staircase that is not exactly opposite the hall door lends itself more readily to decoration. As it may, however, be rather dark, curtains at the entrance are not recommended; but a very good effect may be obtained by means of a Moorish arch, which can be purchased ready to put up for about 30s. A cheaper plan, which is nearly as effective, is to get a pair of arched fretwork brackets for about 10s. 6d., and fix them on each side-wall, if the architecture of the house permits it.

If there are four flights of stairs, there will be a small square landing and a window at the top of the first and of the third flights. Here curtains and short blinds are necessary. On the first landing, a tall, red earthenware jar might be placed in one corner to hold bulrushes, tansels, and dried grasses; opposite this there is an ideal position for a grandfather's clock. They are now to be had at comparatively low prices, the demand having died out. If a clock is not available, its place may be taken by five corner shelves of stained deal, one above the other, decorated with china jars and plates, or else by a square yellow art pot on a tall stand: the latter, in the country, can be filled with flowers and foliage. During the spring-time great bunches of golden marsh-marigolds form an admirable decoration; in the summer there is always a wealth of flowers; in the autumn there are brown leaves and great spikes of "red-hot-pokers"; and in winter the bowl can be filled with branches of Scotch fir or some evergreen shrub.

On the upper landing a long narrow ottoman may be placed just beneath the window, the wall on each side being filled in with book-shelves or narrow cupboards. Antique-looking cupboards may be made of stained deal, with anaglypta panels to represent carving.

A Broad Staircase and Landing.—A third style of staircase often found in a fair-sized London house is broad and lofty, with handsome banisters and three large landings. Such a staircase requires no decoration except a good carpet and some pictures. But the landings offer many opportunities. Although it is very difficult to keep plants healthy in town, there are some, such as aspidistras, which seem to be uninjured by gas and

smoke. The shape of the landing is usually square, a window taking up all the side which faces the stairs. Just above the sill there should be a shelf for ferns, and even a few flowers may be able to live here in the summer.

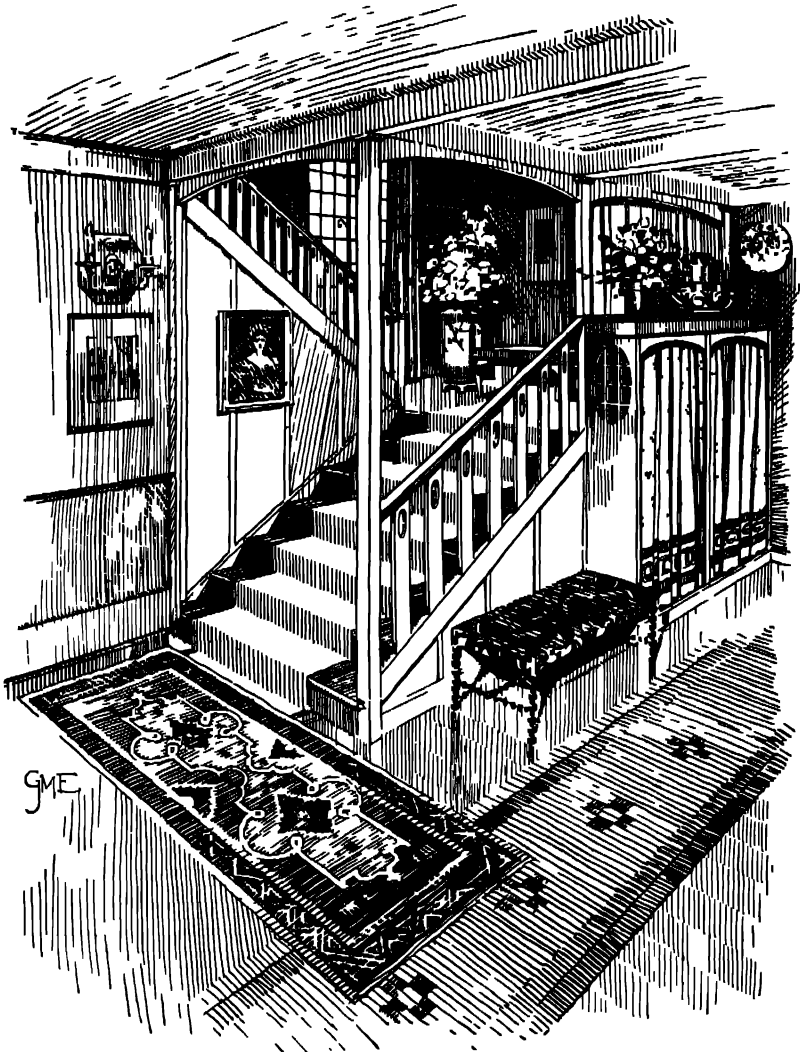


Fig 33 —A Simple Staircase

The landing might be quite Oriental—a bamboo archway at the entrance, with a drapery of printed cotton behind it, a low divan covered with a Dhijim and having two or three big cushions at the back, an inlaid coffee-table, and a Moorish lamp. If the wall-paper does not quite agree with this scheme, it should be almost entirely concealed. To do this, have a high dado of cream-and-red matting fastened at the top with strips of split

bamboo, and above hang Kakimonos, Japanese masks, and quaint Oriental plates.

The second landing may be fitted with box ottomans to contain anything which cannot conveniently be put away in the various rooms. At the window there should be a pair of art-serge curtains reaching only to the sill. If the outlook is ugly, muslin blinds on brass rods can be added.

Stone Staircases.—Old farmhouses, which in these days are often modernized and converted into ordinary dwelling-houses, frequently have stone staircases with deep oriel windows, and a gallery at the top on to which the doors of the upper chambers open. Stone staircases are also found in many of the larger houses in Scotland. They are very troublesome to servants, as, being white, they show every mark. Very broad carpets will leave only a narrow margin to be kept white, but unless each stair is padded at the edge, the carpet soon wears through. Crimson seems to be the best colour here, where warmth of tone is so much required. The carpets should certainly be of this colour if handsome Turkey ones cannot be afforded. If the walls are also white, the window curtains should be of some crimson material. There are various fabrics which are appropriate, such as Florentine velours or art serge; but where the walls are papered, or, better still, oak-panelled, the curtains should be of tapestry, in the faded blue and brown shades which are found in the original material.

Beneath each window is usually a seat formed naturally by the thickness of the walls. It may be covered with a small cushion, of either tapestry or hand-embroidered serge. The gallery is seldom broad enough to accommodate much furniture, but space may be found for oak presses, cupboards, and tables, which, if not genuine antiques, may be excellent replicas of them. What is known as a "Cornish butter-press" would be quite in harmony with the surroundings, and also a Welsh dresser; either may be bought for about £8.

A Long Corridor.—In many old houses there are long, draughty corridors, with unexpected steps which are traps for the unwary. The longest and straightest of passages may be much improved by means of curtains, screens, seats, and chests. There should be rods across the ceiling at intervals, with broad curtains hung from each. Old-fashioned tapestry or monk's cloth worked with some conventional design will be most in keeping. Beneath the windows there can be low cupboards or bookcases of oak, the tops of which will be fitting places for old-fashioned beau-pots or bowls of flowers. A screen the panels of which are covered with greenish-blue linen, with quaint designs in Bartolozzi red silks worked on it, would look well at the end of the corridor; or an old oak settle with a lamp, the exact copy of an old watchman's lantern, attached to the top. Old prints, tapestry panels, and needle-work pictures (the last may be worked at home, as there are plenty of patterns for the purpose) should be sought for as wall ornaments.

Square Half-landing.—Half-landings are found in many houses, and may be made very attractive. Their decoration should be quite distinct from

that of the rest of the staircase. If an Oriental style is desired (fig 34) the landing should be divided from the stairs by a double Moorish arch, with a supporting column in the centre painted cream. Unpainted, this costs about 45s. A slight drapery of pale Indian-red silk should be festooned across the top at the back of the arch and allowed to hang down about midway

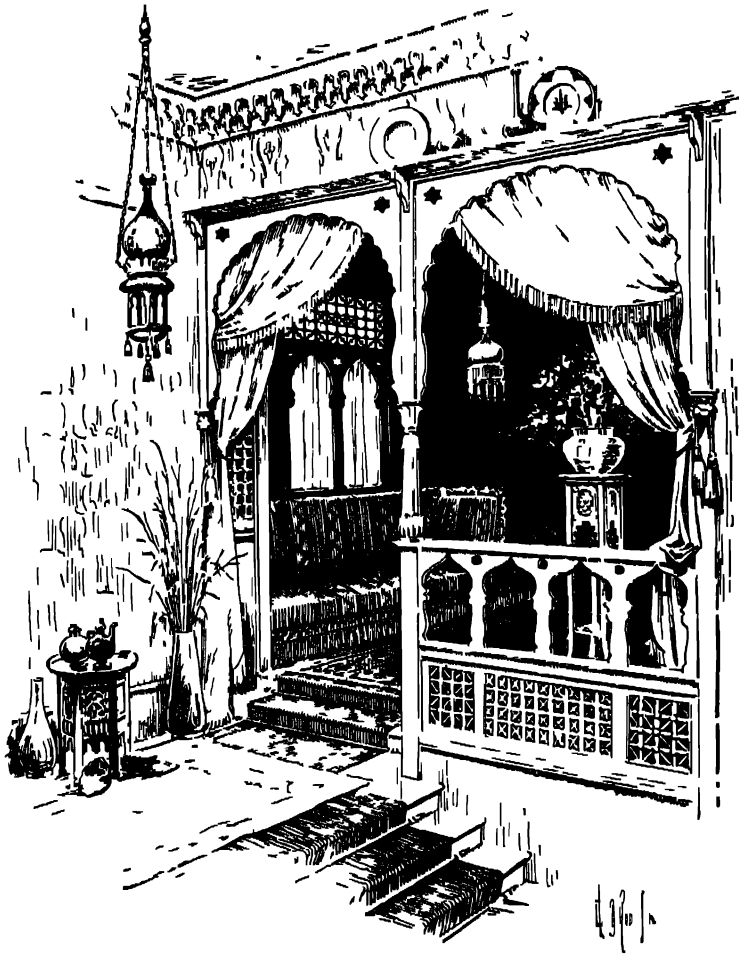


Fig 34 —Suggestion for Decoration of Square Half landing in Oriental Style

on each side. The walls of the recess should have a dado of cream matting with a wooden moulding painted pale-red at the top, and above this a paper in light-red, blue, and burnished gold. The top part of the window should be arched in by means of fretwork corners, painted cream or of a very light copper "grille", and brackets can be fixed up each side to hold pots of trailing plants. If a low divan in front of the window were covered with dull-red linen plush, it would form a background for a pile of Oriental

cushions. The floor must be painted white, and a Persian prayer-mat laid down. An Algerian lamp and a Damascus coffee-stool will be in harmony.

If an early English method of decoration is preferred, a piece of oak-panelling might be fixed across the entrance to the landing in place of the Moorish arch, the centre panels being fitted with bull's-eye glass instead of wood, and from this a pair of old tapestry curtains could hang down on each side. There should be a high dado of brown monk's cloth, with oak shelf at the top on which to arrange some blue-and-white Delft plates, the wall above being painted dull-red. The window-curtains should be of Delft-blue linen, the "furniture" consisting of an oak "dowry-chest" or monk's bench, a "coffin-stool" with a plant in a Delft pot, and an oak "long-case" or "lantern" clock. The floor should be oak-stained, with a rug in red-and-blue.

Stair Carpets.—Among inexpensive stair carpets, the various kinds of Kalmuc are perhaps the best. For broad stairs where there is much traffic it is a good plan to put down a wide linoleum in some dark colouring with a narrow art carpet on the top. A good Brussels wears wonderfully well, and for those who are more luxurious there are the Axminster or Wilton pile carpets in rich Oriental colourings, which, with broad brass stair-rods, make a house look handsome at once.

When the staircase is dark, the treads of the stairs, and, if possible, the banister-rails should be painted white, the former being given a final coat of hard-wearing enamel.

Wall-papers for Staircases.—Wall-papers, like paint, should be light for gloomy places, and darker where there is plenty of sun. The most difficult staircase to decorate is one covered with the old-fashioned yellow-marbled paper. The only scheme which seems to improve this is to have prints or engravings with broad white margins, framed plainly in black, and some old blue-and-white plates and dishes artistically arranged in groups.

SUGGESTIONS FOR STAIRCASES.

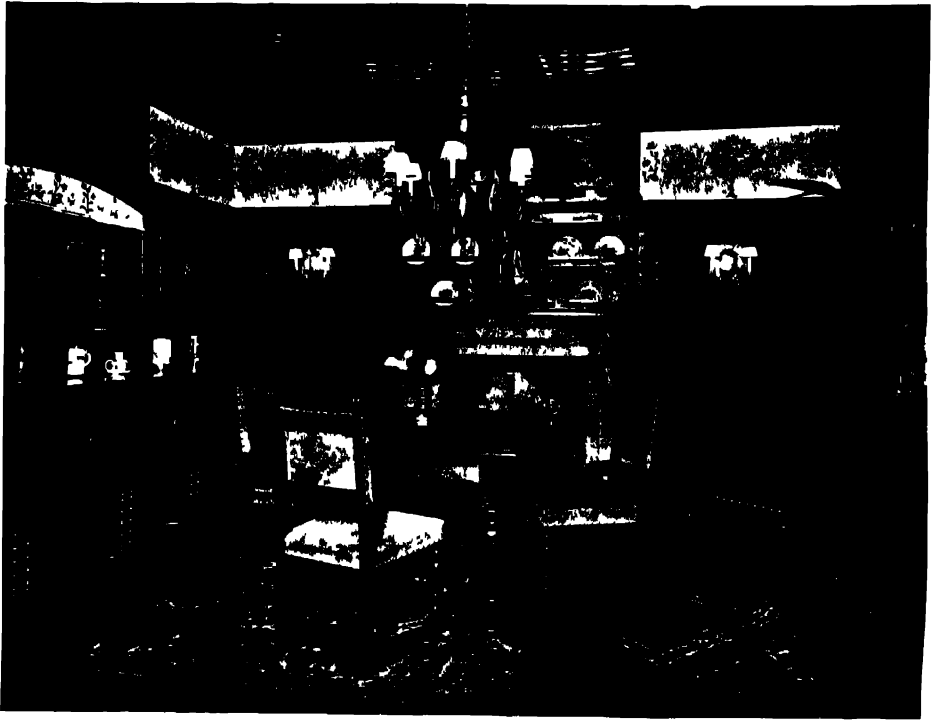
1. **For a Dark Staircase.**—Wall-paper, a bold design in red on a white ground; frieze of plain red; paint, ivory-white; carpet and curtains, sapphire-blue.

Or, paper, blue-and-white chintz design; dado of plain blue paper with white moulding above; paint, white; curtains and carpet, deep gold.

2. **For a Light Staircase.**—Deep-blue wall-paper; dado of anaglypta painted dark-oak; paint, dark-oak; carpet and curtains, rich crimson.

Or, crimson wall-paper; anaglypta dado painted white; blue-and-white china on walls; oak paint; Oriental carpet; curtains of Old English tapestry.

3. **For a Light Staircase shaded by Stained-glass Windows.**—Pale-green paint for walls; dado of bronze and gold; Japanese leather-paper; oak paint; Indian-red carpet; green-and-red tapestry curtains.



DINING-ROOM — ART — 10 — EXHIBIT 7



SIMPLE DINING-ROOM — BY WARING & GLENN, LIMITED LONDON 7

4. For Staircase with Indian Ornaments.—Wall painted pale Indian-red, with frieze of turquoise-blue and white moulding between; white paint; Oriental carpet; Indian tapestry curtains; Moorish arches, if possible; hanging Algerian lamps on landings.

DINING-ROOM FURNITURE.

Some twenty years ago or more, when young people thought of starting a home of their own, the dining-room furniture was always a very heavy item in the list of expenses. It was almost invariably made of mahogany, very solid and very ugly, and the seats of the chairs were covered with real leather or perhaps with black horse-hair. The leather seats were buttoned down, and the crevices collected crumbs and dust which took the housemaid much time to extract, while the horse-hair certainly could not be recommended for either elegance or comfort.

The expensiveness of these suites and the trouble required to keep them polished induced some enterprising persons to introduce light oak, and this was certainly a step in the right direction. About the same period imitations began to be made, and quite a nice-looking suite of mahogany could thus be bought very cheaply; but, the mahogany being veneered and the seats made of American cloth, they looked shabby in a short time.

Oak Furniture for Dining-room.—All this is now changed, and small cheap suites of black oak with rush-seated chairs can be obtained which are fairly strong and artistic. Not that the oak is black with age; it is stained to the desired tint, but it is at any rate solid and not a miserable sham. The shapes are copied from genuine old furniture, although the carving is, it must be admitted, usually done by machinery. A nice little suite suitable for the small dining-room of a villa can be bought for £13, 3s. 6d., surely a low enough sum; in fact, the whole room, with carpet, curtains, fender, fire-irons, and coal-vase, can be equipped for about £20. Crimson and blue are the best colours for black oak; therefore one might have a blue wall-paper and an art carpet and art-serge curtains of crimson. The expenditure may be estimated as follows:—

	£	s	d
Sideboard	5	5	0
Table... ..	2	18	6
2 Arm-chairs	3	7	0
4 Small chairs	2	18	0
Art carpet	4	0	0
Serge curtains	0	9	0
Fender, fire-irons, &c.	0	15	6
	<u>£10</u>	<u>13</u>	<u>0</u>

The few shillings left over to make up £20 might be spent upon some blue-and-white modern Delft-ware for the mantel-piece, which would just give the finishing touch required to make the room pretty.

Starting from furniture as cheap as this, one may go up to almost any price in oak, especially when carved by hand. About £40 will purchase a beautiful suite for a moderate-sized room, the chairs being covered with either morocco, pig-skin, or velvet; and for £80, furniture in this style fit for the most sumptuous mansion can be obtained. Some of the sideboards or presses in these expensive suites have real old carved panels, mostly of "Teniers" design. They certainly require a great deal of care and trouble to keep them free from dust, but those persons who can afford such costly furniture can also afford an adequate staff of servants to keep it in order.

Where space is somewhat limited, a monk's bench, either in the window or used as a settle by the fireside, is a great convenience. The back turns over and forms a table, which is most useful at meal-times, and the under-part of the seat is really a box in which papers and books may be hidden away. Another convenience for a small room is a combination of side-board and book case. The books are arranged on shelves in the lower part, while the upper is a cupboard with shelves, having a flap in front which can be let down to form a table. When made of black oak with old style iron or copper fittings, it forms a handsome piece of furniture, and takes up very little space in a fireplace recess.

A dining-room furnished with carved oak seems hardly complete without a mantel-piece to match, and one with or without ornaments is often sold with the suite, the price varying according to the design. The overmantel is, as a rule more in character if it has no mirror, a panel of either carved oak or repoussé in some bold artistic design taking its place. Those who do not wish to remove an existing mantel-piece may hide it—if it is not too large, or too elaborately designed—with a movable linerusta casing, which, when painted the colour of dark oak (the shelf being covered with a slip of gold or coppery-red velvet) looks very handsome.

If carved oak furniture is not liked, and it is certainly apt to be rough and difficult to keep clean if low-priced, a perfectly plain suite can be obtained for less than £20. This consists of half a-dozen chairs with rush or tapestry-covered seats, a couple of arm-chairs to match, and a well-designed small sideboard with hinges and ring-handles of either copper or hammered iron. Plain oak is easily kept in order if thoroughly dusted every day and polished at regular intervals with bees'-wax and turpentine. Dining-room suites of oak or ash stained green have some artistic merit, and are well suited for use in country cottages, but they will probably be quite out of fashion a few years hence. They have the additional drawback of looking well only with a very carefully-arranged decorative scheme, in which either blue of a certain tone, or yellow, is the key-note.

In many houses really good suites of light oak are still to be found, but there is nothing more difficult to treat successfully, according to modern ideas. It can only be done by a most judicious choice of colouring. A really striking dining-room, however, will result if the walls are coloured, painted, or papered pale-buff above a five-foot dado of brown-and-gold Japanese leather-paper, the curtains being made of snuff-brown velvet, and

the light oak chairs upholstered with brown morocco. Or the wall-paper may be sapphire-blue or water-cress green, in which case the chairs should be covered with good stamped velvet of the same shade.

Chippendale Dining-room Furniture.—The furniture designed by Chippendale is in great request for dining-rooms. It is strange that for many years his beautiful work almost disappeared, rare specimens being



Fig. 35.—Modern Dining room furnished in old Chippendale

seen only in cottages and old curiosity shops. The mahogany has always a rich tone not found in new wood and careful polishing will restore all its colour and glow. The high backs of the chairs are often carved, and Chippendale's two favourite designs for chair ornamentation seem to be the "wheat-sheaf" and the "cockle-shell". The legs of the furniture are never turned as in modern furniture, but straight and square, or somewhat bending out, with what are called 'cabriole' legs ending in rounded "club" feet. The cheapest and most suitable material for re-covering these chairs is an old tapestry design in faded tones of blues and browns, which can be bought for 7s 6d or 8s the yard, 50 inches wide. Anything cheaper would be scarcely worthy of the charming old chairs. Arm-chairs of the same make

are not so easy to pick up, though what are called "head-and-foot" chairs with low backs are often to be found. A Chippendale sideboard is usually very expensive, and in any case it is often too heavy and bulky for a small room, for which a Sheraton sideboard (fig. 36) is more convenient. Not only is it lighter in style, but also it usually occupies less space than an ordinary Chippendale.

A room can be fairly well furnished in Chippendale style for about £25, not including the price of the Sheraton sideboard, which will be about £9 if it is modern. The cost of six Chippendale chairs covered with frieze

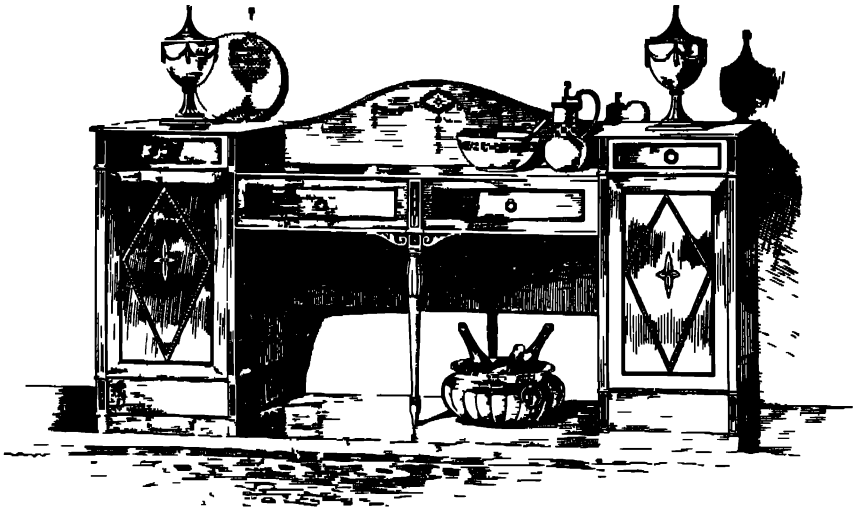
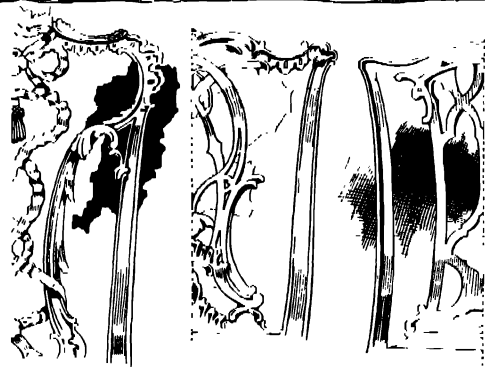


Fig. 36 —Design for Sideboard in Sheraton style

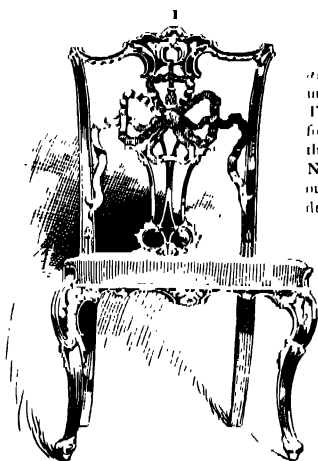
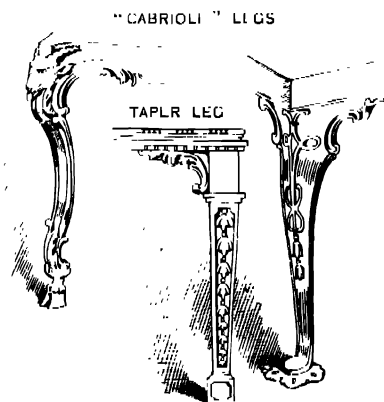
velvet would be about 28s. 6d. each; of a grandfather's or Richelieu arm-chair, £3, 12s. 6d., and of a table, 3 guineas

The best background for such furniture is a wall-paper of a chintz or tapestry pattern, or, if the room is small, a plain geranium-red stripe with creamy-white paint looks well. A real old chintz design with a plain white ground gives an air of cheerfulness, but in that case curtains and carpet should be quite plain. The curtains should repeat one of the colours in the paper, either blue, red, or green, and a variety of these shades can be found in reversible damasks which do not require any lining, and are only about 3s. 9d. the yard, 50 inches wide. Art carpets are also made in plain colours without any pattern, but a pile carpet and plush or velvet curtains are of course preferable if their price is not an objection.

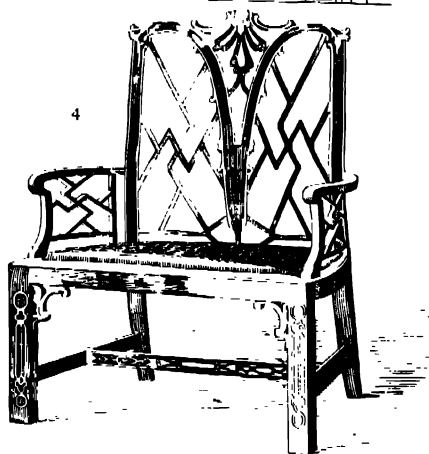
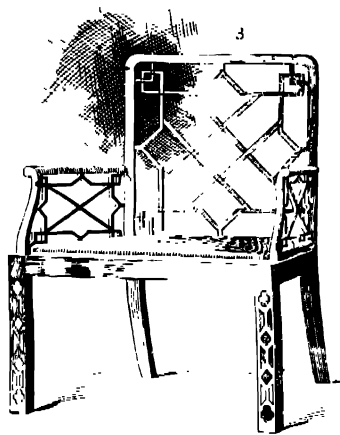
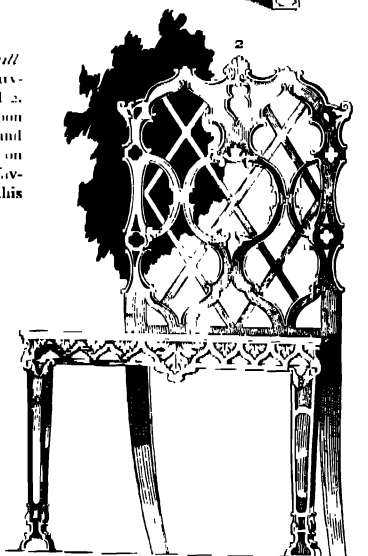
Dining-room Chairs.—The majority of modern dining-room chairs are fairly satisfactory copies of old ones of an era before the hideous "balloon-backs" and "buttoned-down" seats came into vogue, and as a rule are of good design, and comfortable as well. There is certainly nothing like leather for the covering of dining-room chairs, morocco, crocodile, or pig-skin being all admirable. Maroon leather, once so popular, is no longer



"RIBBON BACK" "LOUIS QUINZE" "PLAIN BACK"



[Note the *coquille* or shell-like carving on Nos. 1 and 2. The interlaced ribbon forms on No. 1 and the elongated 'C's on No. 2 were also favourite devices of this designer.]



3, 4, CHIPPENDALL "CHINESE" CHAIRS

CHARACTERISTIC CHIPPENDALE CHAIR-DESIGNS.

Thomas Chippendale flourished about 1750-1760. His "Design Book" was published in 1752.

fashionable, fortunately—for the colour was ugly and inartistic, and harmonized with no other tint. Scarlet morocco brightens up a dark room agreeably, and looks particularly well with black oak, while for a very sunny room, a choice may be made between dull-blue, dark-green, and tan. Though some imitations of leather are fairly good, their wear cannot always be relied on; if the real thing proves too expensive it is best to fall back either on one of the numerous kinds of furniture-velvets, or on a good-quality tapestry, fastened on the chair-frames with small plain brass or copper-headed nails set as closely together as possible. Pegamoid is a good substitute for leather. It wears remarkably well, and can be had in different colours, dark-blue, red, &c. To the casual eye it looks like leather.

Sideboards.

A collection of old china or pewter may be effectively displayed on one of the sideboards with high-shelved backs, which are copies of old dressers. Some are elaborately carved, others are plain, except for the narrow moulding along the edges of the shelves and the simple cornice. Care should be taken that these reproductions have the drawer-handles and keyhole-plates of antique design (if really old ones can be found so much the better), as the rather fanciful copper handles in vogue at present, though pretty enough in themselves, often suit these dressers very badly. A modern carved-oak dresser, 6 feet long, can be bought for ten or twelve guineas, but for a small dining-room furnished on quaint, old-fashioned lines, a smaller but really antique dresser of plain oak (fig. 37) would be more appropriate. It is not very difficult to obtain one at a moderate price—say £7 to £8. Some of the most charming of modern Chippendale sideboards are fitted with brass rails at the back for small silk curtains, and this affords an opportunity for a clever embroideress to display her skill. Many of the best designed modern oak sideboards have large plaques of copper embossed in high relief let into the backs;

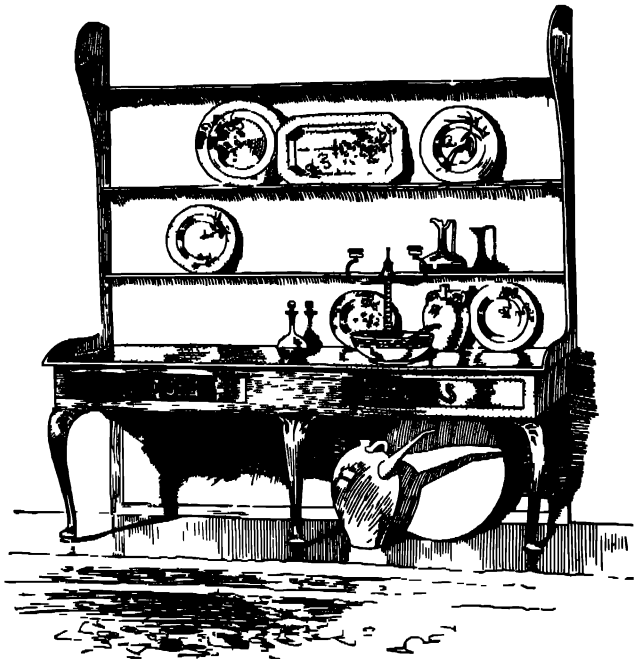


Fig. 37.—Antique Dresser of Plain Oak.

others, more eccentric, have mottoes, proverbs, or quotations running along the top, the letters being either carved or cut out of copper, but these fantastic devices are apt to grow wearisome after their novelty wears off.

Dining-tables.—Round or oval tables are sometimes preferred for use in small rooms, and copies of the old gate-tables in oak, plain or carved,

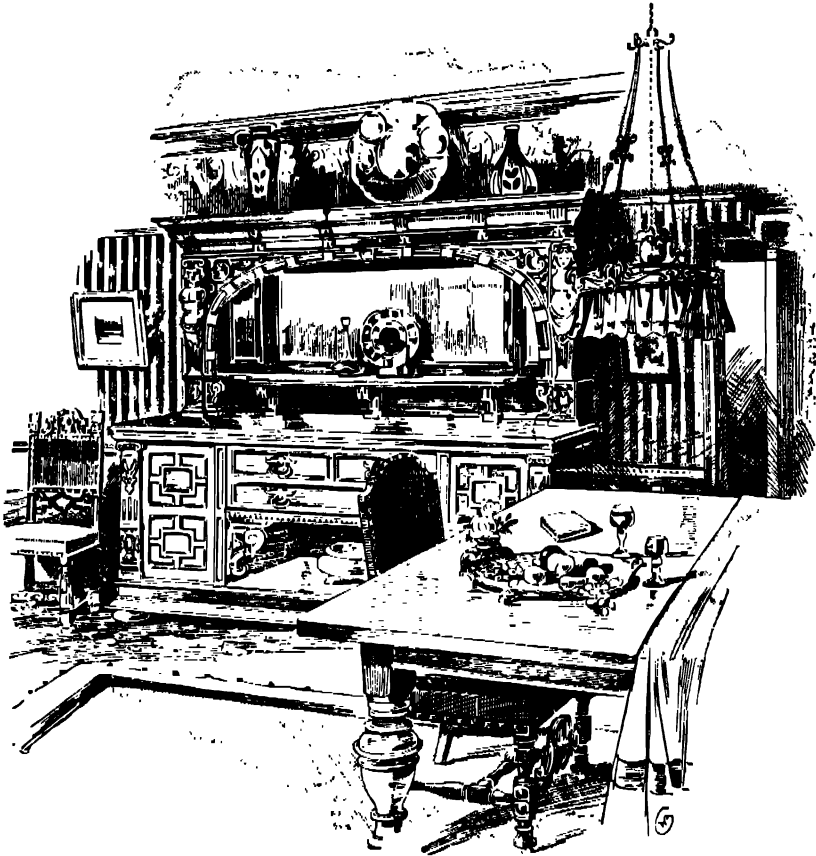


Fig. 33.—View of Dining-room (by Messrs. S. J. Waring & Sons, London, W.), showing Carved Oak Sideboard, Table, and Chairs. Elizabethan style.

are popular, their price ranging from £3, 3s. upwards. A good type of rectangular table (fig. 38) is a modification of a Jacobean design; the leaves are drawn out at the end instead of being inserted in the centre as in the ordinary telescopic dining-table. For small establishments where the members of the family have to wait on themselves more or less, it is not wise to choose a table so broad that plates or dishes cannot be easily handed across it.

Cheap Dining-room Schemes.—Some young folks who are about to furnish a home for their start in life, may say that all this furniture is beyond what their slender means can afford; they want a dining-room which will be cosy and substantial, but will not cost even as much as the

£20 mentioned in the first scheme. In that case they should not let themselves be tempted into buying cheap second-hand suites which are not likely to wear well. The following scheme will be found far preferable:—

For chairs, let them choose plain polished wood the colour of dark mahogany, a sort of improved "Windsor" with high backs and arms, sold at 10s. 6d. each. Six are quite sufficient for a small room, and a table with deal top and mahogany legs will cost £2 or less. The sideboard is always a difficulty when a dining-room has to be furnished for a very small sum, for there is practically nothing between one at £6 or £8 and the cheap chiffonnier, which is now rarely seen. On the whole, the best way of solving the problem is to fit one of the recesses usually found by the side of the fireplace with a low cupboard with shelves above, either painting the whole the same as the wood-work of the room, or staining it to match the furniture. The total cost, including copper ring-handles for the cupboard, need not exceed 35s., which would bring the expenditure on the room up to £6, 18s. Another £2 would provide a square of art carpet, a pair of serge window-curtains edged with ball fringe, a fender, and a set of fire-irons. With a wall-paper in shades of soft blue, deeper blue paint, a blue-and-gold carpet and gold-serge curtains, the room, if plain, would not be commonplace.

The following is another simple scheme which is especially suitable for a dining-room in a country cottage. The walls should be hung with a paper in shades of blue and green, the wood-work painted green, and the floor covered with a square of dull-blue matting. The curtains may be of either blue serge, or blue-and-green tapestry. Six chairs with rush seats and frames of green-stained oak will cost 10s. 6d. each, and a couple of arm-chairs 15s. apiece, while the price of a table, similar to that suggested for the last scheme but with green-stained oak legs, will not exceed £2. A small deal dresser made by a jobbing carpenter would serve as a sideboard if stained to match the rest of the furniture and fitted with copper handles. This, as it need be nothing more than a narrow table on square legs with a drawer underneath and three enclosed shelves on the top, should not cost more than 35s. to 40s. complete. If there are some blue-and-white plates on the dresser and a blue-and-white china bowl filled with yellow flowers on the table, the effect will be very satisfactory.

Arrangement of the Dining-room.—In arranging dining-room furniture a stiff effect is not necessarily objectionable; indeed, although in drawing-rooms chairs, tables, and ottomans should be placed as informally as possible, the room in which we take our meals may be almost severe in its precision. In small houses the sideboard is often a difficulty. If fitted with glass it should be placed opposite the window, as in that position it lightens the room and seems to add to its size, but very often no space can be found for it unless it happens to be very small. In that case, if there are the dwarf cupboards in the fireplace recesses they will be found a great boon, as one may be used to supplement the sideboard cupboard and the other filled with books and papers. On the top of one (if not too high)

may be fixed a shelf to project 10 inches beyond the cupboard and form a writing-table, which may be covered with a cloth of art serge edged with ball fringe. Brass candlesticks and inkstand can be purchased for about 5s., and a home-made blotter will complete the arrangement.

SUGGESTIONS FOR DINING-ROOMS.

1. **With Brown Oak Furniture.**—Plain tan cartridge-paper, deep frieze of conventional poppies in red, tan, and brown. Oak-brown paint. Plain red linen-plush or velvet curtains. Red-and-brown carpet. Blue china bowls and plates on mantel-piece and shelf over door.

2. **With Oak or Mahogany Furniture.**—High dado of match-boarding stained green. Red paper above. Green-and-red printed velveteen curtains. Carpet with a good deal of red in it. Overmantel and mantel-piece stained green with red copper plaques let in.

3 **With Walnut or Mahogany Furniture.**—Dado of brown arras cloth. Paper in shades of rich full orange. Brown paint. Curtains of brown-and-orange damask, or brown serge embroidered in shades of orange mixed with copper-gold thread. Brown-and-orange pile carpet with surround of cream-and-orange matting.

4. **With Old Oak Furniture.**—Paper in shades of rather light red. Deep frieze of plain red cartridge-paper. Shelf frieze-rail with blue Delft plates and jars and old pewter platters formally arranged on it. All wood-work painted deep cream. Blue-and-white Dutch tiles in grate. Curtains of plain blue corded velveteen, or blue-and-red tapestry. Dull-blue cord-matting on the floor, with small Eastern carpet in blue, red, and deep-cream, in the centre.

5. **With Mahogany Furniture, Sheraton style.**—Paper with a foliage design in tones of light-green. Frieze of anaglypta, painted ivory. All wood-work painted two shades of green. Rose-red lustra tiles in grate. Curtains of tapestry or printed velveteen in greens with touches of rose-red. Brass palm-pots. Brussels or Axminster carpet in colours of curtains.

6 **With Walnut or Dark Oak Furniture.**—High dado of brown-and-gold leather-paper, plain turquoise-blue paper above. All wood-work stained walnut-brown. Deep gold serge or velvet curtains. Blue carpet.

DRAWING-ROOM FURNITURE.

In the drawing-room the housewife has the best opportunity of showing her taste and individuality. At the present time, when artistic and dainty furniture is produced in large quantities, it should prove comparatively easy to procure pretty surroundings at a moderate expense.

A drawing-room should especially give the idea of rest and comfort. Here the family gather for recreation after the duties of the day, and here



visitors are received. Who does not know the quiet home, possessing a charm entirely of its own, where guests are cordially welcomed, and where graceful tact ensures more real enjoyment than is to be found in many more pretentious houses? Soft, carefully-blended colours charm the eye, crude discords are entirely absent, and the decoration of walls and floor makes a harmonious setting for the furniture, which has been selected for its genuine qualities and sound workmanship. Comfortable chairs and couches are cleverly arranged; and close at hand are convenient tables, bearing perhaps a bowl of flowers or a growing plant, together with an interesting book or magazine, yet leaving room for a tea-cup. Such pictures as adorn the walls are good and well chosen. A convenient screen shelters from draught, and if a footstool is desired, one will be found close at hand. Rooms such as these are indeed havens of rest. There are no traps set for the unwary in the shape of unsteady little tables, laden with valueless bric-a-brac; no meaningless draperies enshroud the furniture; everything is in order, and serves the double purpose of being both pleasant to look upon and in harmony with the surroundings. The passing craze of the day finds here no place. No particular fashion is followed; for that which possesses true beauty of form, combined with utility, can never be out of place or in bad taste.

Of course where means are ample, and designs and furniture of a special period can be indulged in, so much the better, but in such a case the designs should be chosen with a keen appreciation of their fitness to the room.

When it comes to deciding upon a definite scheme of decoration, there are several points which should be carefully considered. The aspect of the room is one; the furniture already possessed by the owner of the room is another. If there are many pictures, a plain, rather dull-hued wall will show them off to the best advantage, on the other hand, if the display of pictures is likely to be meagre, a paper that has a bold decided design in rich colouring will "furnish" the walls much more satisfactorily. Then, again, pictures in heavy old-fashioned gilt frames look best on dull-red walls, which also make the best background for blue Delft china, while both old prints in their narrow black frames, and modern autotypes and photogravures in broad flat oak or walnut, with inner gold mounts, are most satisfactorily shown off by a plain, low-toned paper. The style of the furniture should be considered; a light, rather frivolous type, for example, with many daintily ornamented little tables, spindle-legged chairs, and small brocade-covered settees, demanding a French style of paper, garlands, and Louis XVI. knots, in light delicate tints, which would be utterly inappropriate were the furniture of a more severe design.

Grained paint is happily out of fashion; so is that fantastic "picking out" in various gaudy tints, which was so dear to the decorator of thirty, and even twenty years ago. One plain tint—cream or ivory—is nearly always a safe choice, and is all but invariably used for the whole of the wood-work, although, if the latter is of new and good quality, it may be stained oak or walnut. Enamel gives a smoother surface and wears better than ordinary

paint, but is proportionately more expensive. However, as it is only necessary to use enamel for the final coat, the extra cost need not be very great.

Any structural peculiarities should be taken advantage of as far as possible, and recesses of peculiar-shaped windows should always be carefully treated and their good points emphasized. The little conservatory that so often leads out of a town drawing-room may be instanced as a feature which can frequently be made quite attractive instead of ugly, if dealt with judiciously.

A Striking Drawing-room.—If a striking and original colour scheme is liked, the following will be found effective. All the wood-work is to be painted ivory-white, and the ceiling distempered a warm shade of cream. The wide frieze should be either of dull-green and ivory leather-paper, or of anaglypta painted dull-green and “wiped” to show the cream ground in the raised parts, or of ordinary paper with a leaf design in green or ivory, the paper covering the body of the wall having a graceful design of tangled Shirley poppies in shades of tawny terra-cotta. The mantel-piece, well provided with shelves for china, ought also to be painted ivory; and the grate should be framed in two rows of plain tiles, the inner bright-yellow, the outer green. If this is considered too daring an arrangement, the tiles may have a design in relief, in shades of yellow and green softly blended. The square carpet should be patterned in tones of creamy-brown and terra-cotta, with a broad margin of green-stained boards round it. Autotypes in frames of green-stained oak, and some pieces of greeny-yellow Della-Robbia pottery, will accord pleasantly with the general scheme.

When there are many old prints or engravings, a suitable decoration can be carried out by using a plain cartridge-paper of a soft, dull, but not dark tone of blue for the walls, and nut-brown paint for the wood-work, touches of deep orange being introduced amid the subdued browns and blues of carpets and hangings.

An Old-fashioned Drawing-room.—If the room to be treated is of the low, deep-windowed type to be found in old-fashioned houses, and if its owner has a nice collection of water-colour sketches, together with an assortment of Dresden china and silver *bibels*, in dainty French cabinets of inlaid mahogany, the ceiling should be either coloured a warm cream verging on buff, or panelled with one of the numerous high-relief papers, and painted the same tint, the walls being hung with a paper that has a graceful design of dull-pink roses and green foliage tied with love-knots of old blue on a satin-striped background of pinky-fawn. The frieze should have a pattern of tangled roses, shading from deep rose to palest pink, and the rail dividing it from the paper below should, together with the rest of the wood-work, be painted warm cream-white. For a floor-covering nothing will be so desirable as an Axminster square that has a bold design in shades of brown and dull rose on a creamy ground.

Some of the chairs, among which ought certainly to be included one of the winged type sometimes known as “headache” or “grandfather’s” chairs, should be well-padded and upholstered with a striped tapestry of French

design in pale-brown, cream, and pink, with dashes of blue; while others less luxurious might have mahogany frames—if slightly inlaid, so much the better—and seats covered with green velvet. A settee matching the last, a couple of pretty silver tables, with cabriole legs perhaps, and a long, low



Fig. 39.—Corner in a Hepplewhite Drawing room

Empire mirror to hang above the mantel-shelf, should be added to the furniture. Cushions and candle-shades of pure yellow will give a final touch of distinction to the room.

A Hepplewhite Drawing-room.—Fig. 39 represents a drawing-room furnished in the style of Hepplewhite. The wall-paper might be in stripes of any pale colour—old gold, grey-green, or greenish-blue, with or without a neat pattern in slightly brighter colours. Eastern or Axminster carpet, with a creamy ground and a pattern repeating in somewhat stronger shades the colouring of the wall, would be suitable. The colour of the furniture would, of course, have to be considered in selecting the paper and carpet.

An Inexpensive Drawing-room.—The following scheme is suitable for a drawing-room on which a large sum cannot be spent.—The wood-work to be painted earth-brown, a daisy-patterned ceiling-paper, and the walls

hung with a paper having a design of yellow daffodils conventionally treated on an ivory ground. If economy has to be very strictly considered, an art carpet in shades of nut-brown and soft turquoise-blue may be chosen, the cost of one measuring 9 or 10 feet square, or rather less, being about £2, 8s. 0d. Such a thin kind of floor-covering, however, is scarcely suitable



Fig 40 —Corner in a simply-furnished Drawing room

for a drawing-room, and a square of Brussels carpet in the same colouring would be a better investment. Its price would be about £5. For the thick curtains, golden-brown plush edged with a tufted binding, and brightened with dado of brown-and-blue tapestry, or with broad bands of printed velveteen top and bottom, would be satisfactory. Their cost, if made at home, need not exceed 30s. to 35s.; while a pair of Madras muslin inner curtains, tasselled or fringed at the edges, can be bought for 12s.

As to the furniture, a sofa and book-case should be found in every drawing-room, and a small Chesterfield couch, neatly upholstered in a pretty

blue-and-gold cretonne, can be obtained for 5 guineas; a settee, less cosy, but also less cumbrous, with walnut or mahogany frame, and cretonne-covered mattress and cushions, costs rather less. The book-case may be an arrangement made to fit into one of the fireplace recesses, with plain shelves for books at the bottom, and nooks for bits of artistic pottery above; or a revolving book-stand in walnut might be substituted if more suitable for the room. In white wood the recess arrangement would probably cost about 3 guineas, and the price of a revolving stand would be nearly the same. Of writing-tables there is a large choice, from the pretty if fragile thing of bamboo and lacquer to the slightly more solid but very dainty screen writing-desk with its high, silk-curtained back, and many little pigeon-holes and compartments for stationery. More useful than either, however, yet not unpleasing in appearance, is a plain walnut or mahogany table, with either three or five drawers with brass drop handles, and a top covered with golden-brown leather. This can be obtained for £3. Two other tables will be wanted, one with square or oblong top and a shelf underneath; the other a bamboo-and-matting table for tea. Then, with a couple of comfortable, well-stuffed chairs covered with cretonne to match the couch; two more with plain walnut or mahogany-stained frames and brocade seats; another pair of arm-chairs in the same style, and one basket-chair, the room, if of moderate size, will be fairly well furnished. A fourfold Japanese screen may be added, and a palm-stand seems to be indispensable in a modern drawing-room.

The exact cost of the furniture works out as follows:—

	£	s	d.
Carpet	5	0	0
Sofa	5	5	0
Writing-table	3	0	0
Double-shelved table	2	5	0
Book-case	3	3	0
Tea-table	0	10	6
2 Small chairs at 7s. 6d.	0	15	0
2 Arm-chairs at 21s.	2	2	0
2 Upholstered easy-chairs at 45s.	4	10	0
1 Basket-chair	0	18	6
Screen	1	15	0
Palm-stand	0	10	0
Overmantel	1	10	0
Curtains (thick)	1	15	0
Curtains (thin)	0	12	0
Kerb and fire-irons	1	10	0
	35	1	0

If the total amount to be spent on the room is £40, there will be a balance remaining of nearly £5, out of which cushions and mantel-slip can be provided, as well as more essential, if less decorative, articles, such as curtain-rods and a coal-scuttle. The cost of ornaments and pictures is

not taken into consideration, for most people have some to begin with, and the stock can be increased as time goes on. It should always be borne in mind that a single good vase or picture is better worth having than a score of indifferent merit, and that a room devoid of ornaments is preferable to one crowded with "bargains" from the draper's "Oriental bazaar" department.

In a good many of the newer houses the hearths are fitted with marble, or, less frequently, iron curbs, and when this is the case no fender is required. The fire-irons may be of brass or wrought-iron, and a fairly good set can be obtained for 21s. to 25s. The nicest coal-box is an old-fashioned brass or copper helmet-shaped scuttle, and it is often possible to pick up one of them in a second-hand furniture-shop for about a guinea, or even less if in bad condition. As the dents, unless very deep, can be hammered out, they do not matter much. An iron potato-pot, sometimes called more portically a witch's cauldron, not only serves well as a receptacle for coals, but "contrives a double debt to pay", being available as a palm-pot in the summer. One of these potato-pots, blacked and fitted with a brass handle and a tiny pair of tongs, costs 15s.

A Chippendale Drawing-room.—The following scheme, slightly more expensive than the last, is suitable for a sunny drawing-room:—All the wood-work to be painted old-ivory; for the ceiling, the palest possible green self-coloured paper in a purely conventional pattern design; a frieze of Shirley poppies—white, pale-pink, and green; and a paper with graceful design of foliage in shades of green on an ivory ground. If possible, the carpet should be a Wilton square in shades of green and pink; but if the cost—about £10—would be too great, a cool-looking green-and-white fitted matting, with two or three soft-piled rugs, could be substituted for it. The thick curtains may be either of green-and-pink tapestry or of figured velvet, and their cost need not exceed 40s.; while for inner curtains those of simple Madras muslin at 12s. a pair cannot be improved on. The furniture should be chiefly modern reproductions of Chippendale's work, with perhaps an old piece judiciously introduced here and there, if by good fortune it can be picked up cheaply in a sale-room or a dealer's shop. A card-table (which makes a half-circle when closed), a roomy cabinet, four chairs upholstered in pale-green figured velvet, two easy-chairs, and a high-backed square-ended sofa covered to match, would be wanted. In addition, there should be purchased a long narrow table in red mahogany, to correspond with the rest of the furniture, a little folding Sutherland tea-table, a small writing-bureau, a screen, and a palm-stand. The most suitable screen for this style of room would be one with panels of green-and-pink brocade in a mahogany frame, but a cheaper substitute might be found in one of white wood stained mahogany, with panels of plain pale-green Pongee arranged in close flutings. The ordinary type of palm-stand is apt to be incongruous in a room furnished in the way suggested, and a really appropriate one of mahogany with gilt ornamentations is rather expensive, costing from 35s. to 40s.



DRAWING ROOM — HALL — LIVING ROOM



DRAWING ROOM — BY J. S. HENRY LIMITED LONDON W

The cost of such a drawing-room would be about £60:—

	£	s.	d.
Carpet	10	0	0
Thick curtains	2	0	0
Thin curtains	0	12	0
Card-table	2	10	0
Cabinet	7	10	0
4 Chairs at 25s.	5	0	0
Sofa	7	10	0
2 Easy-chairs at 63s. . . .	6	6	0
Long table	1	10	0
Sutherland-table (second-hand)	2	2	0
Writing-bureau and book-case	8	8	0
Screen	2	5	0
Palm-stand	1	5	0
Fender and fire-irons	3	3	0
	60	1	0

If matting and rugs were chosen instead of the carpet, the cost of flooring would be reduced by one-half, while a mahogany writing-table at 4s. 6d. might replace the combined writing-bureau and book-case if economy were necessary.

Well-lighted Drawing-room.—For a room that is well-lighted but sunny, a judicious arrangement of colour, embracing plenty of red, is red. The walls should be covered with a plain red paper, with a frieze of magranate design in brighter red and full cream; all paint should be of warm cream colour, and the ceiling-paper daisy-patterned in pale cream on a cream ground. If there is a recess near the fire, a cosy corner should be arranged in it, with a shelf fixed at a convenient height to hold a collection of quaint blue pottery. This cosy corner would look well decorated with printed velveteen, and a judicious mixture of cream and red, the loose cushions being covered with plain red silk. For thick curtains red could be better than cream-coloured linen embroidered with a border of old English flowers, having similar blossoms arranged in a national manner at the foot of the curtains to simulate a dado. The curtains might be made of soft cream net with frills of the same material, or of silk-finished cream muslin similarly edged. The space above the chimney-piece could be appropriately filled with either an oil-painting or an autotype of a good picture in a wide frame of carved oak, with a narrow mirror mounted in the same way, and flanked by plaques of ten copper and old Delft plates on oak shelves. High-backed carved chairs upholstered with red-and-cream damask cost £2 each, and a chair cushioned to match may be bought for 10s. A small square table costs 22s. 6d., and a larger one of octagon shape with book-shelf on the top £4, 12s. 6d., while the price of a damask-covered settee is £8, 8s., and of a square stool to hold a palm 6s. 6d. A delightful writing-bureau can be purchased for £7, 7s., and if it is not wanted to serve

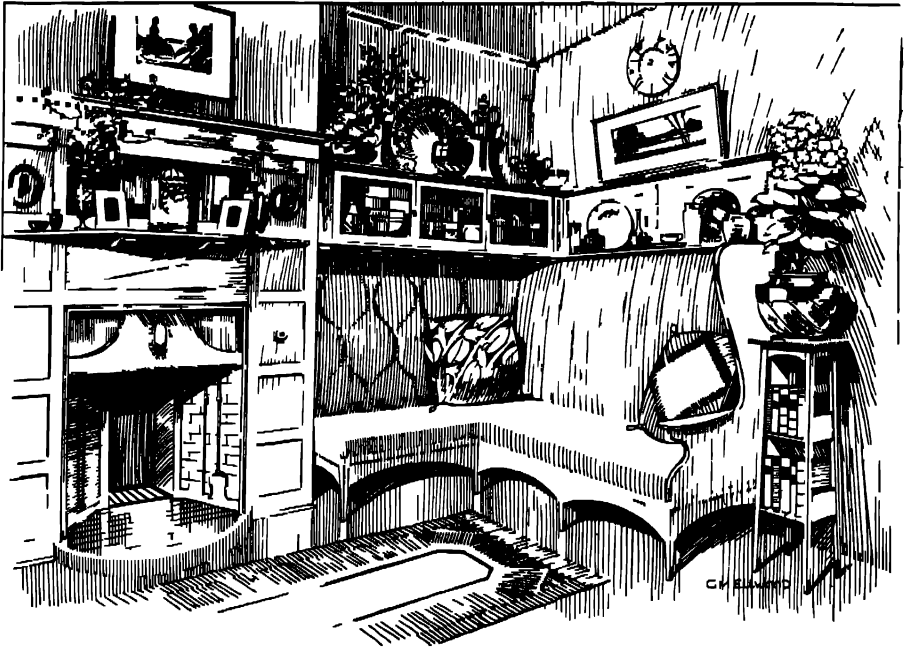


Fig 41 —Cosy Corners

as an *escritoire*, the front flap can be replaced by glass, thus providing an uncommon show-case for *bric-à-brac*.

An Axminster carpet (about 18 feet by 12) would cost £12; it should have a pattern in shades of red and touches of old blue on a deep cream ground. All china ornaments and flower-vases should be blue Delft, royal-blue Worcester, or pure white. In the way of finishing touches may be added a high old-fashioned fender of pierced brass, quaint fire-irons and helmet-scuttle, and brass pots for the palms and ferns.

The total cost is appended:—

	£	s.	d.
Carved oak mirror	3	18	6
4 Chairs	8	0	0
Corner chair	2	10	0
Small table	1	2	6
Octagon table	4	12	6
Settee	8	8	0
Stool	0	6	6
Bureau	7	7	0
Carpet	12	0	0
Fender, fire-irons, scuttle	5	0	0
	53	5	0

Drawing-room Papers.—The modern plan of papering the ceiling has much to recommend it, and is certainly a decided improvement on the commonplace whitewash. When papering is not considered desirable, the next best thing is to tint the ceiling to accord with the decoration of the room, pale-green, buff, or, when suitable, green, or faint rose. In wall-papers a stiff obtrusive pattern should be avoided, the object being to make the walls a harmonious background for the furniture. A paper which is so bold in design and colouring as to form the dominant note in a room, is inartistic. Patterns should be obtained from a firm in a large way of business, having a good reputation for fair dealing, and competent to give advice on colour and style. There is, however, no need to discuss the subject here, as it has a separate section to itself.

Drawing-room Carpet.—Of carpets there is an infinite variety obtainable at all prices. Where expense has to be seriously considered, an art carpet is unobjectionable if chosen judiciously, but a Brussels, if more costly at first, lasts a lifetime with fair wear. Persons with well-filled purses can select from the many sorts of pile carpets—Wilton, Axminster, Persian, Turkish, and Indian. Certain manufacturers supply carpets to match the wall-paper. The plan has its advantages, but when it is adopted, the hangings and chair-covers should be of plain unpatterned material, or the effect will be unduly monotonous. Mattings of all kinds, Japanese, Indian, Chinese, and the artistic-hued English rush mattings make admirable backgrounds for rugs, and are particularly nice in the summer. They wear well, and may be recommended for use in rooms that lead to the garden where there is much traffic.

A new cord carpet, procurable in plain colours, is also of service as a background for rugs and skins. It is very inexpensive and fairly strong. Felt should be avoided, for it shows every speck and mark, wears badly, and is never really satisfactory. For further information see "Floor-Coverings".

Blinds.—The most suitable blinds are those of cream-coloured linen, plain or damasked, with insertion and border of thick lace, which are best known under the name of Duchesse blinds. They should be mounted on English spring rollers if possible, but the cheaper American rollers act very well except in cases where the window runs right down to the ground. Festoon blinds should never be chosen, as they are simply dust traps. Venetian blinds admit air and light, and can be regulated at will, but they cannot be considered artistic. Thin curtains made of batiste, or tussore, taffeta, or coloured linen run on slender brass rods fixed at the top and bottom of the windows, and capable of meeting in the centre, find favour in some quarters, but unless carefully arranged they are apt to look untidy, and do not give to a house the same trim appearance as ordinary blinds, nor are they so entirely satisfactory as shades. Outside blinds of green rush are useful for sunny rooms; they are not so general in England as they deserve to be. (See also "Blinds".)

Drawing-room Curtains.—The old heavy cornice, and solid pole, either gilt or wooden, with carved ends, is happily a thing of the past. Slender brass rods with simple ends are almost universally used, unless something still cheaper is required, when bamboo poles may be substituted. Curtain-rings, however, do not run freely on bamboo.

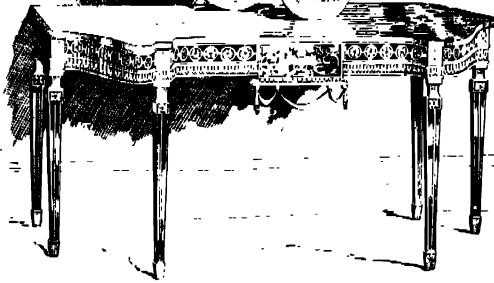
In choosing curtains it is well to remember that bright colours look less bright and dark ones darker when hung. Care must be exercised with regard to blue or green, as some of the darker shades of these colours become almost black under artificial light. Curtains should hang in soft rich folds; anything stiff should be avoided. There is infinite choice of material—linen-plush, velvet, art serge, tapestry, and velours, to name but a few. Curtains of self-coloured linen may be embroidered with either silk or flax thread, a good example being pale-buff linen with a border and dado of English flowers, worked in natural colours, the body of the curtain powdered with small sprigs, and the lining of soft pale-yellow silk. A charming portière may be made of golden-brown silk sheeting, with a bold design of gladioli, in shades of pink, rose, and cardinal, and the foliage in its natural grayish-green tint. Soft Madras muslin, in plain cream or ivory, is perhaps the best of all materials for summer curtains. Silk, silk-canvas, and the new lappet net with sprigs in tambour style, are all very dainty, especially for small windows, while guipure vitrage always looks nice, and wears well, even if it is a trifle suburban. (See also "Curtains and Draperies".)

Drawing-room Chairs.—Small easy-chairs upholstered in tapestry or printed velvet and supplied with easily-running castors should be found in every drawing-room that makes any pretence of being really comfortable.

HEPPLEWHITE ARM-CHAIRS

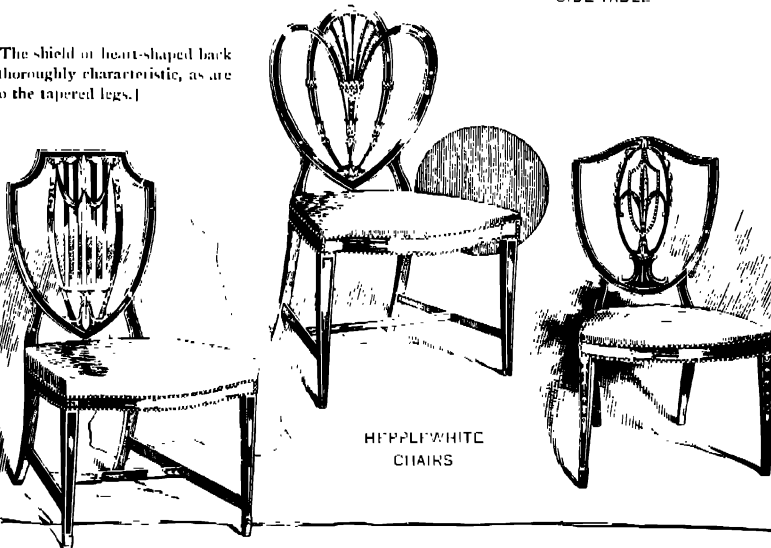


[Note
"wheat-ear"
decoration on
this example.]



HEPPLEWHITE SIDEBOARD OR
SIDE-TABLE

[The shield or heart-shaped back
is thoroughly characteristic, as are
also the tapered legs.]



HEPPLEWHITE
CHAIRS

CHARACTERISTIC HEPPLEWHITE FURNITURE

Zenos, A. Heppelwhite & Co. Clippendale's successors, published their "Design Book" in 1789. The Heppelwhites were designers rather than manufacturers.

The shapes should be carefully chosen (see fig. 42). A chair, somewhat after the style of a nursing-chair, with the front legs slightly longer than the back ones, is very comfortable. It may have either a walnut or an ebonized frame, and a fancy seat of green, or red-and-white straw, and should be provided with a small thin cushion, fastened to the top-rail to serve the purpose of a rest. Corner-chairs make a pleasant variety, and may be obtained with plain or fancy rush-seats and ball-frames stained or enamelled any suitable colour. Another variety of the same shape is made of red Chippendale mahogany, with seat of *frisé* velvet, secured by closely-

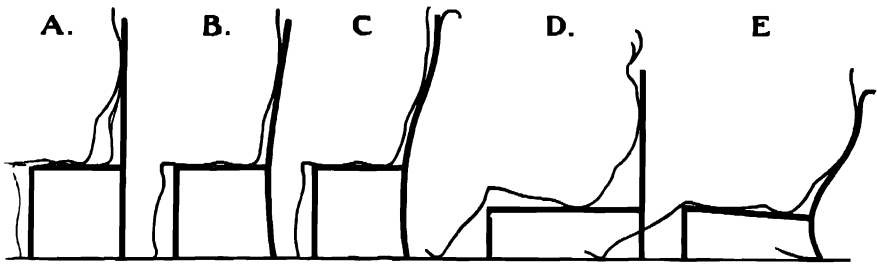


Fig. 42.—Diagram showing principles of comfort and discomfort in chair-designing
By Edwin Koley (Society of Designers).

For comfort, the form of the chair-back should be adapted to the curve of the back bone, as in C and E. In the latter, the slope of the seat makes still further for ease. The discomfort of A and B (which have upright backs) and, in a lesser degree, D, is evident from the diagram.

set brass or copper-headed nails. Modern Chippendale chairs of ordinary shape, made of rosewood or mahogany, inlaid with satin-wood, and upholstered with suitable brocade or tapestry, are always in good taste, but they do not accord quite satisfactorily with furniture of any other style. Black-railed chairs of English make can be obtained in various simple designs with either straw or cane seats. They have the advantage of being strong, inoffensive in style, and inexpensive; they are also light, and easy to move.

Rocking-chairs are not so generally appreciated in this country as they deserve to be, but a new and rather popular model is fitted on castors, the upper portion being mounted on miniature rockers. This type of chair is not precisely beautiful, but it looks its best when it has a frame of polished wood, and is upholstered with Utrecht velvet or a good linen-plush, and finished with a close-set row of copper nails.

Tea-tables.—As to tea-tables, the ever-popular bamboo with its two or four flaps is the best among the cheapest class, and may be obtained with its top lacquered or covered with matting, cream, dull-red, or green, the last being perhaps the most uncommon. Folding wooden stands, plain or ornamented with Cairene carving, to hold brass or copper trays, are convenient, and look particularly well in rooms decorated in an oriental style. Oblong trays of mahogany or oak with handles at each end made to drop on low stands, have something of novelty about them, and the small square or oblong tea-tables with tops inlaid with lustra or plain-coloured tiles require no cloth, and are decidedly pretty.

Drawing-room Cabinets.—A useful type of cabinet for a drawing-room that is not merely a *salon* in which to receive visitors, but also a living-room, is one with side-recesses for books, a secretaire with lock-up flap in the centre, and a glazed cupboard for china above (fig. 43). Corner-cabinets in mahogany, with lattice-paned doors, are also admirable for the display of china, while in rooms furnished in certain styles black Chinese



Fig. 43 — Cabinet with Secretaire. Satin wood Table, with removable glass top

cabinets have an excellent appearance. Bits of old silver and valuable miniatures are best shown in glass-topped silver-tables, the prettiest of which are of satin-wood painted in the *Vernis Martin* style (fig. 43), or of inlaid mahogany. These tables should always be fitted with good locks, but it is really best to have the glazed top made as a movable case, so that it may be lifted off and put into a place of security at night.

Overmantels. The choice of an overmantel must of course, be influenced to a great extent by the general style of the furniture. A tall, rather narrow antique mirror in a wide, flat, mahogany frame with gilt ornamentation goes best with plain Chippendale furniture, but if the latter is fanciful in design and elaborate, a much more appropriate overmantel

would be one that has three oval mirrors set in a framing of festooned garlands of flowers either of carved wood or "compo" painted white, with or without gold picking-out. Simpler overmantels have arrangements of shelves, backed with Japanese leather-paper, surrounding an autotype or mirror in a wide, flat, oak frame, or the centre panel may be filled with plush or velvet to form a background for miniatures.

A good way of exhibiting a quantity of china to advantage is to arrange it on a series of shelves fixed right across the chimney-breast and backed with either dark velvet or leather-paper, the shelves extending from the mantel-piece to within 24 inches of the ceiling. Long narrow panels of embroidery, old or modern, can often be successfully mounted as an over-

mantel; for instance, a pair might be fixed on either side of a narrow mirror, and the whole inclosed in a reeded or plain moulding, or a single panel of needlework could be used to form a centre, flanked either by tiers of shelves for *bric-à-brac*, or by a flat, broad framing of carved wood.

Pianos.—When means permit, and the room is a large one, a grand piano is, of course, a more desirable possession than the cottage or up-

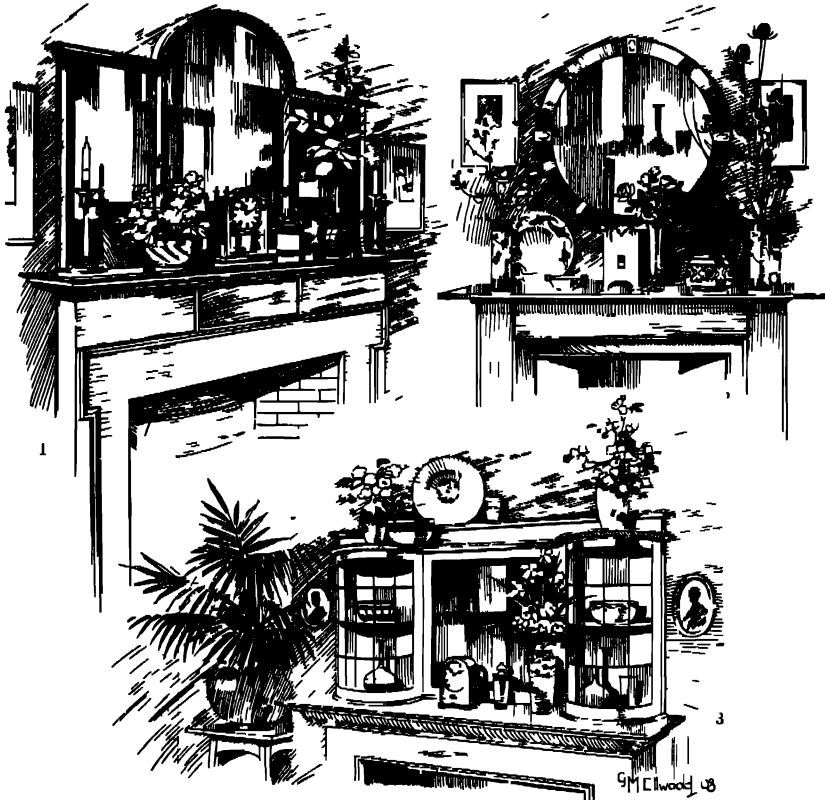


Fig. 44.—Ovarmantels 1, In Mahogany, inlaid 2, In Burnished Copper 3, In Mahogany, or Pine painted white

right-grand, but it is with one of the latter that most people have to be content. The general outline of the cottage piano can never be æsthetically beautiful, but much has been done of late years to improve its appearance by tasteful decoration. Mahogany cases inlaid with satin-wood are often exceedingly pretty, and so are those of dark, dull-polished rose-wood, with front panels that have a raised Japanese design worked out in ivory and mother-of-pearl. Oak-cased pianos are occasionally seen, but for some reason or other this wood seems ill-suited for the purpose. The draping of a piano-back is described under "Curtains and Draperies".

The fashion of crowding the top of the piano with pots of flowers, photographs, and all kinds of *bibels* is a bad one, and no really musical person would think of following it. Yet the long unbroken line of the

top is very ugly and inartistic. This defect may be remedied to a certain extent by fastening the curtain concealing the back to one of the wrought-iron or brass ornamental rods that stand up slightly above the top of the piano, or by attaching a shelf and rail, as shown in the illustration (fig. 44), to the instrument. If vases are placed on this shelf they do not affect the tone, and the rail is of great assistance in arranging the drapery.

Drawing-room Couches.—Although not so fashionable as some other kinds, there is no sofa more comfortable than the Chesterfield, with its "roll-over" ends and back. Next to this is the reproduction of an older style of sofa, with high square back and ends, and straight short mahogany or rose-wood legs. This looks best upholstered in velvet or furniture-brocade with an edging of closely-set brass or copper nails. The straight Empire couches with bolster-ends are not very comfortable, but they suit rooms furnished in a French style, and as they have no backs they may be placed in any position. Wicker-couches fitted with springs are popular on account of their cheapness, and, if nicely upholstered, are quite admissible in a simply-furnished drawing-room. Box-ottoman couches, although generally considered only fit for bedrooms, are often useful in small drawing-rooms, and can be made to look well by means of a prettily-draped valance and frilled cushions. A cane-lounge, furnished with cretonne-covered mattress and plenty of loose pillows, is as comfortable as many a more expensive couch, and is often convenient when placed near a French window in summer.

SUGGESTIONS FOR DRAWING-ROOMS.

1. For a South or West Room.—Wall-paper sapphire-blue; white frieze with shelf, painted white, beneath it; and blue and-white china jars and copper plates placed on shelf. Carpet of Persian design; curtains in leather-coloured damask. Chippendale furniture covered old-gold velvet. Brass fender, fire-irons, and coal-vase. Wood-work all painted white.

2. For a South or West Room not so light as No. 1.—Wall-paper pale apple-green, with frieze of pink roses on white ground; frieze rail painted green, slightly darker than wall-paper; all other wood-work painted white; ceiling-paper warm gray pattern on white ground. Green-and-gold carpet, curtains of old rose plushette or tapestry. Modern simple mahogany furniture covered old rose as curtains. Fender, fire-irons, and coal-vase of copper.

3. For a North or East Room.—Cinnamon colour Eltonbury wall-paper; ceiling-paper pale green pattern on cream ground; wood-work painted ivory colour; Turkey or Axminster carpet in old rose; reseda-green silk curtains; satin-wood furniture covered old rose; bright steel fender and fire-irons.

4. For a North or East Room with plenty of Light.—Cream wall-paper with delicate rose pattern; wood-work painted very pale green; ceiling-paper white and silver; deep rose tapestry curtains. Old oak furniture

with covering of richly-coloured tapestry. Fender, fire-irons, and coal-vase of brass.

5. **For a small, dark Room.**—Blue-and-white chintz paper and white paint. Green carpet, cream curtains, Sheraton furniture covered green silk. Brass fire-irons, &c.

6. **For a very Inexpensive Room, rather dark.**—Wall-paper primrose, paint white; sapphire-blue square carpet, curtains of blue-and-white linen; simple wax-polished oak or stained mahogany furniture, covered with

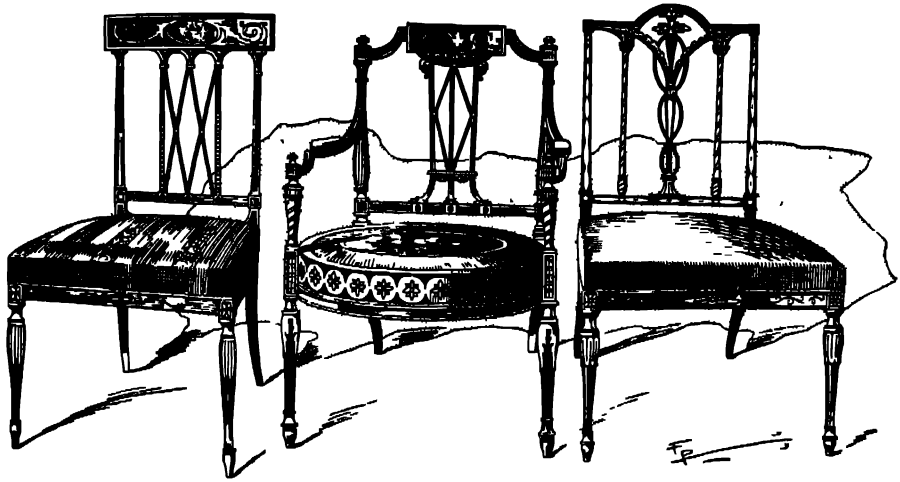


Fig 45—Specimens of Sheraton's Work.

pale-green tapestry; plain oblong mirror over mantel-piece, with shelf above for plates and china; some brightly-coloured printed linen cushions; and iron and brass fender and fire-irons. Cupboards in fireplace recess painted white to match fitted wood-work.

THE BREAKFAST-ROOM.

The breakfast-room is rarely either a cheerful or artistic apartment, and only too often the furniture consists of ill-assorted odds and ends; yet, if any meal needs to be eaten in pleasant surroundings it is the first one of the day, when people, unless very young, exceptionally healthy or unusually philosophic, are apt to be low-spirited and pessimistic.

A Bright Breakfast-room—A successful method of brightening a dull room is to hang the walls with a paper of a warm, glowing yellow tone, not one that has any suspicion of green or lemon about it, but a rich, full colour approaching orange, though less hot and fiery. The design should be conventional, bold but not niggling or paltry, nor yet, on the other hand, over-large if the room is small. If the walls are very lofty in proportion

to the floor space, it is desirable to break the surface by either a frieze or dado, which may be of anaglypta or a kindred material, painted brown, and the raised portion of the design "wiped" to show the cream ground beneath, while all the wood-work of the room, including the mantel-piece, should be painted brown, or, better still, stained medium oak. A still lighter and more cheery effect would be produced by a dado of wood-panelling or even ordinary match-bounding, painted cream (or rather ivory, as even the best

paint has a tendency to darken with age), the doors, mantel-piece and other wood-work being similarly treated. So much white paint, however, requires a great deal of attention if it is to be kept in good order, therefore to those who cannot afford a large staff of servants the darker scheme of colouring may be recommended.

The Fireplace.—The mantel-piece of such a room should be simple in design, and rather high, with a narrow shelf supported by brackets of good outline, and surmounted by an unpretentious overmantel. One that has an autotype set into a flat panel, with small cupboards flanking it on either side, and a narrow shelf above, on which Delft plates may be ranged, is both useful and sufficiently ornamental. A narrow strip of



FIG. 46.—WELL FIRE
(Wood Mantel piece by G. Wright, Ltd.).

looking-glass of the width of the mantel itself, with a shelf at the top, is equally neat and pretty.

As to the grate, there is much to be said in favour of a gas-fire when the room is one that is required to be warm at an early hour. From a decorative point of view, however, the old-fashioned hob-grate, which provides such cosy quarters for the copper kettle—without which no breakfast-parlour is completely equipped—and muffin dish, is most desirable, and almost every description of grate can now be had with such hobs. If there are tiles, they should be of some plain warm colour harmonizing with the surrounding wall. Barless fires are often used, and have much to recommend them. Some have grates and "economizers" which can be drawn entirely away from the fire-brick interiors; some, like the "well fire", are sunk beneath the hearth, and air is supplied through gratings.

Carpets.—A square carpet—Axminster, Persian, or Turkey, if possible

—should be chosen, in tones of deep-yellow and warm brown, with dashes of rich blue, the surround being plain cream, or cream-and-orange Japanese matting will be in harmony with the walls; or the floor may be wholly covered with brown felt or cord-matting, if there are plenty of rugs.

Curtains.—The choice of curtains must be guided to a considerable extent by the shape and style of the windows. If they are rectangular, plain straight curtains of printed velvet, brown serge, or linen-plush, edged with the narrowest of tufted bindings, will be a safe selection. Brown linen, too, ornamented with a boldly-designed *appliqué* of deep-yellow linen, makes uncommon and effective hangings, if the linen is thick enough.

Window-seat.—If at all possible there should be a wide window-seat, with shelved cupboards beneath for papers, photographs, and unbound periodicals. It should be comfortably upholstered with hair-stuffed mattresses, covered to harmonize with, not necessarily to match, the curtains, and should also be provided with plenty of down-stuffed cushions.

Furniture.—The furniture should be on more modest and simpler lines than that of a dining-room. With the warm yellow scheme suggested, dark oak accords excellently, but it should, if possible, be English-made, solid, well-finished, and devoid of any superfluous ornamentation, while the surface should be wax-polished until the beautiful grain shows to perfection.

Key-plates and handles may be of copper or iron, as finely wrought as the purchaser can afford. Plaques of hammered copper, if they have real artistic value, may be judiciously introduced as ornaments on the sideboard. If the room is small, however, it is a good plan to dispense with a conventional sideboard altogether, substituting for it simply-designed *buffets*—i.e. cupboards with wide flat tops and several shelves above, fitted into the recesses between the chimney-breast and wall. These, well-finished, painted to match the wood-work, and fitted with good brass handles, should not cost more than £5 or £6 each, and with either a genuine old oak gate-table or a careful copy, or some other antique shape, a set of plain oak-framed chairs with rush or brown morocco or pig-skin seats, as means permit, and a writing-table or bureau, will equip a small room sufficiently for all practical purposes.

The green-stained furniture which has attained such well-deserved popularity is well suited for use in a breakfast-room which, possessing a warm and sunny aspect, permits the decorator a larger choice of colour-schemes.

Decorative Effects.—Walls hung with a soft blue paper, wood-work stained green, blue tiles in the fireplace, dark-green floor-matting—such as can be bought for 1s. or 1s. 6d. a yard,—and curtains of tapestry in which shades of blue and green are blended, will make a pleasing setting for a quaint, but not fantastic, suite of green-stained oak, with rush-seated chairs. Or, there may be a high dado of dark-green arras-cloth, with a blue-and-green paper above the rail, and curtains of green linen with bands of *appliqué* in blue.

The blues and greens must be carefully chosen, otherwise the result

will probably be so discordant as to be unbearable. Della Robbia pottery looks charming in a blue-green room, and so does some of the more homely dark-green ware made in the south of England.

Need it be said that everything about a breakfast-room should be fresh and dainty? The sideboard or buffet-cloths should be of linen, finely embroidered: sweet-scented, old-fashioned flowers should fill bowls and jars on mantel-shelf and table; and every scrap of metal work should be bright.

SUGGESTIONS FOR BREAKFAST-ROOMS.

1. **Aspect very Sunny.**—Dado of lincrusta painted ivory-white; paper with leaf design in pale-green or ivory ground. All wood-work painted white. Square carpet in shades of green; green-and-ivory matting surround, curtains of rose-patterned chintz, or a silk and wool brocade in pale colours and a small delicate design. Mahogany furniture (Sheraton).

2. **Aspect rather Dull.**—Paper with conventional design in two shades of golden-tan; deep frieze distemper in lightest tan shade, with stencilled design in oak-brown. Wood-work stained oak, mantel-piece "pokered" with proverb or motto on stained background. Blue-and-brown carpet; blue-and-brown velveteen curtains, fumigated oak furniture, brown leather seats.

3. **Room Well-lighted but not very Sunny.**—Paper, dull-red, formal pattern; plain red paper frieze, cream paint, shelf with row of blue Delft plates. Mantel-piece cream; blue-and-white Dutch tiles. Red carpet, surround painted cream; red and cream damask curtains; oak furniture.

THE LIBRARY OR STUDY.

Library Furniture.—The furniture, however simple and inexpensive, must be substantial; it is impossible for anyone to write with comfort sitting on a rickety chair at a shaky table. Three chairs, a heavy writing-table of the pedestal type with a nest of drawers at each side, and a revolving bookcase, will be quite sufficient for a small room, in addition to the bookcases lining the walls. It is often possible to buy second-hand, at a very low price, old-fashioned, strong-framed chairs, that only require re-seating to serve as admirable library chairs. Pedestal writing-tables cost from £3, 10s., but these also can often be bought second-hand with advantage.

The Bookcases.—The sectional bookcases now obtainable are very convenient, as they can be bought a shelf at a time, without looking incomplete. They have dust-proof glass fronts, very easily raised, and are not expensive. They can be built up round a writing bureau, or used between windows, and there is nothing but the size of the room to put a limit to their number. They are particularly useful for those who are making a library. Tenants of rented houses will do well to see that the shelves are not nailed to the walls, but screwed into battens arranged for



the purpose, so that they can be easily removed; otherwise they become the landlord's property. Glazed bookcases are quite unnecessary. Books do not suffer, but rather benefit, by coming into contact with the air, and leather edges to the shelves will protect the tops from dust. In all the best bookcases the uprights that support the shelves are made with grooves into which the shelves slide, so that the height can be regulated to the size

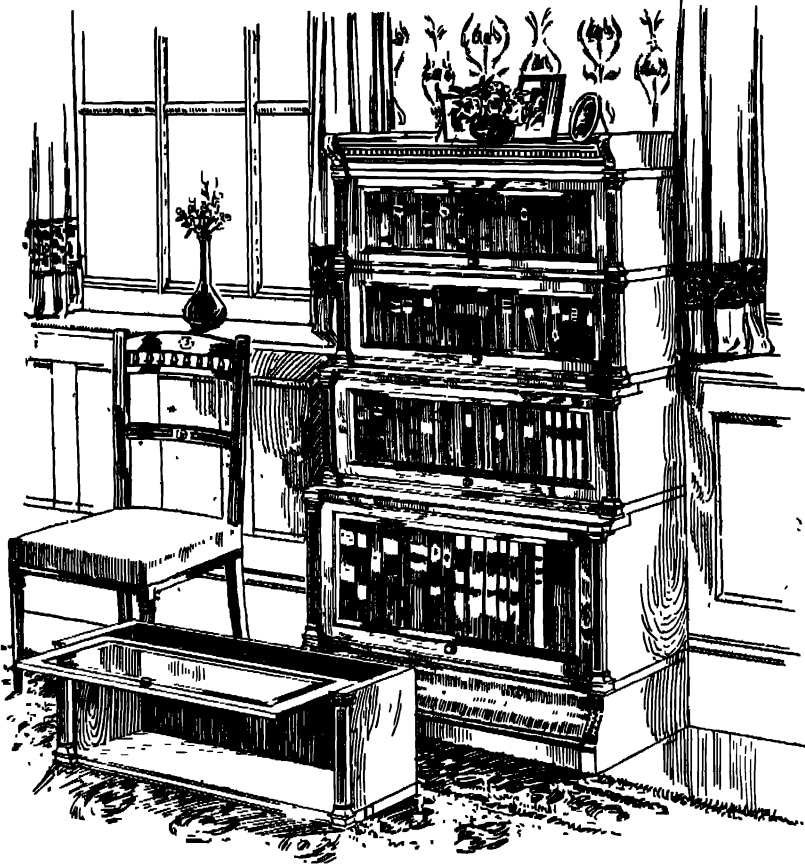


Fig. 47.—Sectional Bookcase, Globe-Wernicke pattern. The separate case shows the sliding glass door with parallel motion.

of the books. This plan can be followed with fixed bookcases also. The shelves should not reach to a height of more than seven feet above the ground, and a space of eighteen inches should be left between the lowest shelf and the floor, enclosed either by sliding wood panels or by serge curtains suspended from slender brass rods. Behind, magazines and papers can be neatly stowed away. The tops of the cases should be finished with carved wooden balustrade; the balcony rails, sold from a few pence the foot ready for staining, will serve the purpose; and an excellent effect is produced by a panel or rather strip of stained and polished wood above

it, flat against the wall, and reaching to the frieze or frieze-rail. This sub-frieze of wood forms a good background for china plates or curios of any kind. Some persons who do not possess a sufficient number of volumes



Fig 48 Revolving Bookcase

practically to "line the walls" prefer dwarf bookcases, but these are not advisable, as books that are kept too near the floor are exposed to draughts and dust, and if the room is on the ground-floor, the lowest row of books will probably suffer from damp also. A revolving bookcase (fig 48) is a most useful possession, especially in a small room. It occupies very little space, and will hold a surprising number of volumes. When the number of books is not large, artistic hanging bookcases such as those shown in fig. 49 are both convenient and pleasing to the eye. They should be fixed with the lowest shelf about 4 feet above the ground, and the wall

spaces above and between them may be adorned with good prints, or photographs that have some special interest attaching to them

The Writing-table.—Even in the smallest and most simply-furnished study the appointments of the writing-table must be irreproachable, and

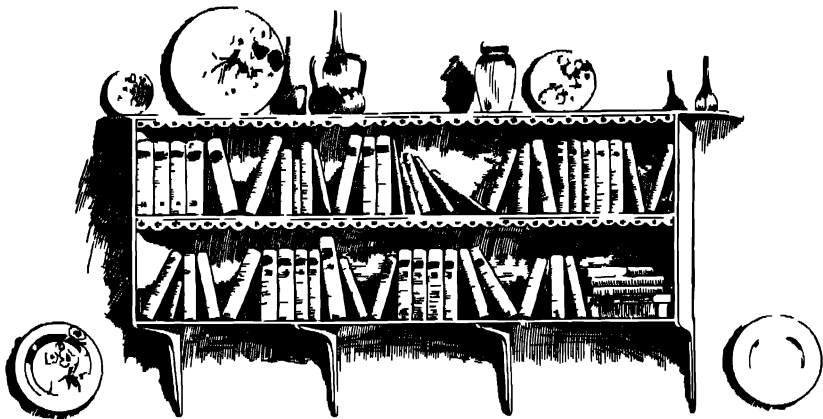


Fig 49 — Hanging Bookcase

this is not so much a matter of expense as of taste and care. It is useless to display handsome ink-stands and blotting-pads if the ink in the one is dirty, thick, or altogether dried up, or the paper in the other torn and soiled. Such a state of affairs shows careless housewifery, to say the least

of it. The shape of the ink-stand must naturally be determined by individual taste, but the ink-pots, which may be of either glass or china, must be large enough to hold a fair quantity of ink, for a "thimbleful", which is all that some fanciful pots will contain, dries up in a day. They must also be so fashioned that it is impossible for them to overbalance. There should be two ink-pots, one for black and the other for red ink; and in addition, two blotting-pads, or a pad and a blotting-book—one on each side of the table—always well supplied with clean white blotting-paper, a pen rack or tray with penholders fitted both with fine and with broad nibs, a well-filled note and envelope case, a post-card case, a date-stand, a letter-balance, a string-box with scissors, a paper-knife, a small box with three compartments, one for pins and paper-fasteners, one for pen nibs, and one for stamps, a taper and match stand, and a rack or small basket for holding letters should also be in every study. It is impossible to quote prices for these items; they can all be bought at stationers' shops from a few pence each to almost any sum that extravagant persons may wish to give. A pair of candlesticks is always included in "library table sets", but when a good reading-lamp is used, the candlesticks are ornaments, not necessities.

Wall Decorations and Oddments.—Really good oil-paintings, family portraits and the like, are often seen in large libraries, and they suit their surroundings well, but in a small study coloured pictures should be conspicuous by their absence; and the prints should be preferably of small size, with black or dark wood frames. There will probably be little wall space left for adornment when all the book-shelves are in place, except above the mantel-piece and over the door, but here such things as favourite foils, curious arms, and *virtu* of all kinds can be tastefully displayed, while, if the study is sacred to the master of the house, and has to serve him as a smoking-room also, a carved pipe-rack will probably be found above the mantel-shelf. In such a case, too, a small carved or stained wood table, with cigar and cigarette box, tobacco-jar, and match-stand, will be a necessary addition to the appointments. Even in the smallest study a serviceable waste-paper basket should find a place. If it is of the ordinary open lattice pattern, it should be neatly lined with sateen or linen to prevent small pieces of paper from straying out on to the carpet; but it should not be "draped", as it might be with propriety in drawing-room or boudoir. A brass or carved-wood newspaper-rack is also a desirable addition.

Carpet and Curtains.—A large Oriental rug, or, if this would be too expensive, a Romanhurst carpet, costing from 17s. 6d. according to size, is best for the floor-covering, with stained and varnished surround; or either cork carpet or parquet-pattern linoleum might be used, with two cheap Oriental rugs, a small one under the table, a larger one as hearth-rug. Window-curtains of printed art serge in art-blue, russet-brown, or terracotta, edged with ball fringe, are suitable. A portière to match is a necessity; it will serve to exclude noise as well as draughts.

Heat and Light.—Electricity or oil is a better illuminant for the library than gas, which is apt to damage bindings. For heating purposes,

there is nothing so good as a coal fire in an ordinary slow-combustion grate. Even if the room is not in regular daily use, a fire should be lighted frequently, especially in damp weather; otherwise the books will inevitably be attacked by mildew, and ruined sooner or later. For light, a powerful hanging-lamp over the table, with an adjustable shade so that the light can be concentrated at will either on the table or on any part of the room, may be recommended. But failing this hanging-lamp, the "Queen's"

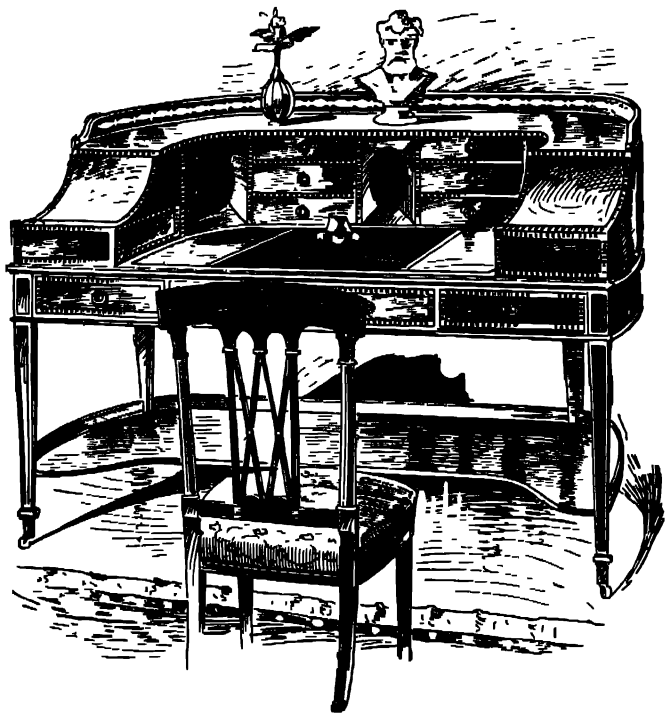
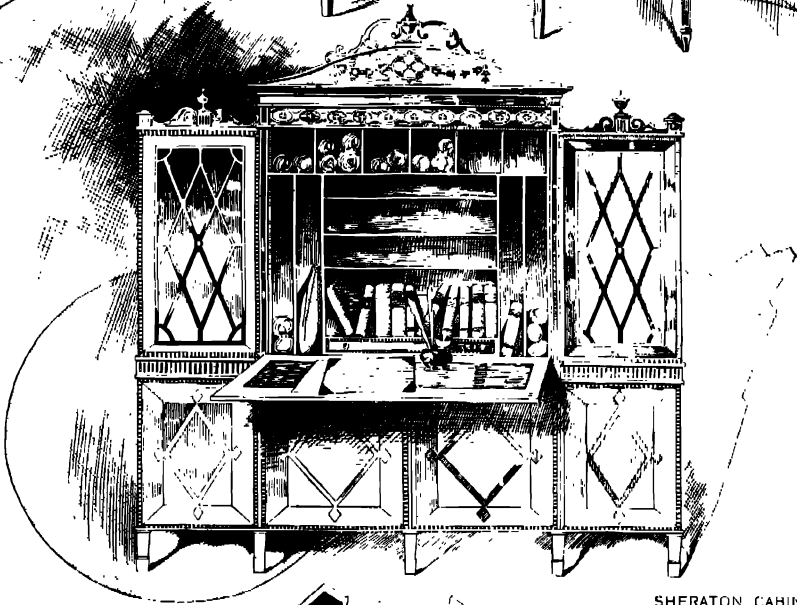
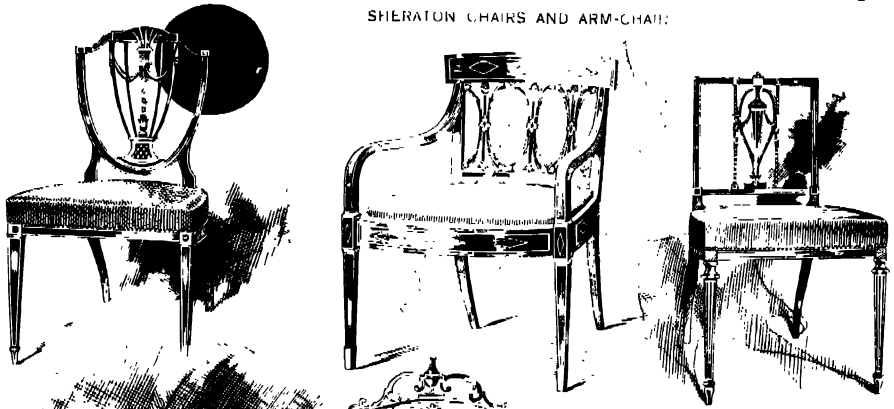


Fig. 50.—Sheraton Writing-table and Chair.

reading-lamp, with one or two burners, will serve well. It costs from 9s. 6d. to 25s. according to quality. There are cheaper reading-lamps of this description, but they do not wear well, and soon get out of order.

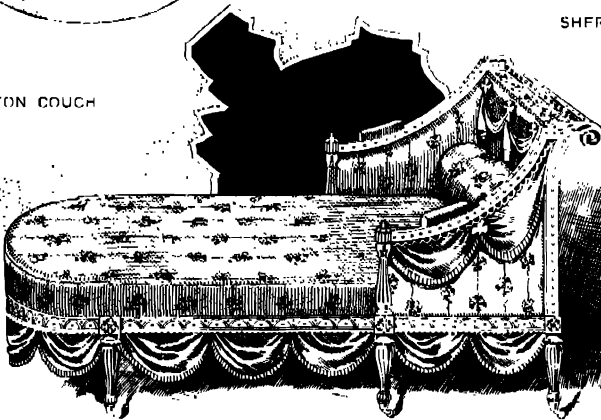
A Larger Library.—The foregoing notes are applicable to the small room that constitutes the library or study in an eight- or ten-roomed house; though the general principles laid down may be equally well observed when the library is of larger dimensions. Those, however, who can afford to have a spacious library can generally afford to spend a good deal of money on it; and in such a case the furniture should be at once handsome and comfortable. Either dark carved oak or mahogany furniture of eighteenth-century design, preferably Sheraton, is most appropriate, with the bookcases in oak or mahogany to correspond; but there must be no mixing of styles, the whole room must be in harmony. A large old-fashioned Turkey carpet is the ideal floor-covering, over a parquet or

SHERATON CHAIRS AND ARM-CHAIR:



SHERATON CABINET AND
SECRÉTAIRE

SHERATON COUCH



CHARACTERISTIC SHERATON FURNITURE.

Thomas Sheraton (1751-1806) was the last of the famous cabinet-makers of the 18th century. In 1790 he published his first collection of "Designs for Furniture", and this was followed by numerous other publications of a similar class.

stained and polished floor; the hangings and decorations should be of rich subdued colours, the former of heavy fabrics, while the fireplace appointments, curb, fire-irons, and coal-scoop, should be of bent iron and copper. The ideal library window is a deep square bay, facing westward, with leaded diamond panes, the lower ones filled with faintly-tinted glass, the upper ones with richly-stained designs. Such a window, with a deep, low window-seat strewn with gorgeous-coloured cushions, is a joy for ever to one of artistic temperament.

Although genuine antique furniture is so rare and costly that it can only be acquired by wealthy connoisseurs, excellent replicas of old designs both in oak and mahogany are always obtainable; many of them in fact are so skilfully made that it is difficult even for a connoisseur to detect the difference between a genuine antique piece of furniture and the modern replica, but all the best furniture-makers who sell this class of goods are careful to give information at once upon this matter. Among the luxurious furnishings of a handsome library are a well-made bureau, one or two quaint corner-cupboards, a grandfather's clock, and a large picturesque screen of embossed leather studded with copper nails. In such a room also the bookcases would be high, and therefore a proper set of library steps would be needed in oak or mahogany. The illustration (fig. 51) shows a library chair convertible into a substantial set of steps by a very simple mechanism. It is obtainable in either carved oak or mahogany. (See also "Management of a Small Library", vol. iv.)



Fig 51.—Library Steps (can be folded into form of chair)

BEDROOM FURNITURE AND DECORATION.

The modern bedroom is all bright, light, and delicate in colour. Even in grimy London and other large cities almost equally grimy, white enamelled furniture, white lincrusta dado, and bedsteads whose strength of iron and brass is hidden under pale enamel, are preferred to mahogany and walnut suites by very many. In flats there is an arrangement of

fitments in white wood that tends largely to the economy of space, and also to the absence of dust, these fitments being carried up to the ceiling, and consequently affording no flat surface high beyond the industrious chambermaid's reach, where dust may rest undisturbed. As much cannot be said for the suites; but the handsome appearance of these latter and their portability will always commend them to the practical. The taste for white bedroom furniture is so strong that even costly bedsteads in carved mahogany are enamelled white. It all looks beautifully clean and delicate, there is no doubt but none the less it would at one time have been thought a heresy to cover in the fine wood with a layer of paint. In fact, it is an atrocity, and the only possible excuse for it is the love of cleanliness that is a characteristic of our age.

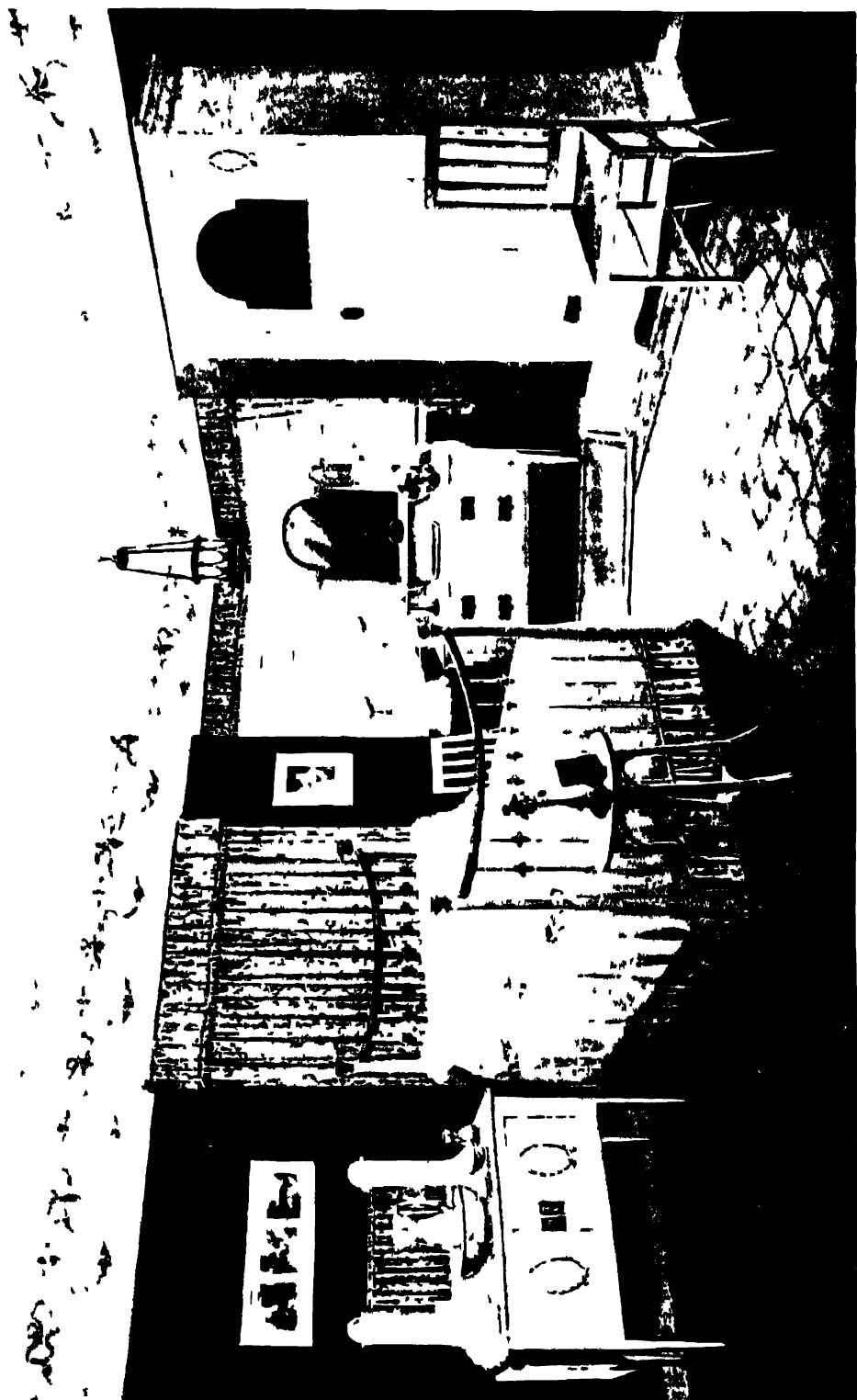
Brass bedsteads are probably more generally liked than any other, though makers of artistically framed wooden ones produce many tempting specimens. An all-brass bedstead is expensive, more particularly when elaborately decorated as some of them are, and fortunately for those whose purses are shallow, the iron and brass ones are made to look very well. To enamel the plain iron ones white is not beyond the capacity of the amateur, and some persons have rather a taste for a bit of work of the kind. The effect of careful enamelling on an otherwise shabby old chest of drawers, table, wash-stand, or chair is nothing short of astonishing, and the fresh paint is also an aid to cleanliness. Applied in every crevice, it puts a sudden end to insect pests and their store of eggs. Pretty and inexpensive suites in ash or birch, planned fairly well with a view to comfort and convenience, can be had at any furniture warehouse.

The Ideal Bedroom should be of fairly ample proportions, well-lit, yet not so over-windowed as to be unendurably cold in winter: the doors and windows arranged to leave a suitable situation for the bed, neither facing the direct morning light nor exactly in the teeth of the worst draught in the room, and a convenient space for the dressing-table where a good light will fall on it without the necessity of placing it right across the window.

A tiled recess with a fitted wash-basin supplied with hot and cold water, the drain connections being, of course, absolutely perfect, should be found in an ideal bedroom. Well-arranged cupboards, too, carried right up to the ceiling so as to avoid that useless, dust-collecting space at the top, are indispensable. And last, but not least, the grate must be of the best slow-combustion type, since it is most essential that a bedroom stove should be of a kind in which it is possible to keep a small fire burning steadily without constant attention. Doctors strongly recommend gas-stoves for this reason.

Generally speaking, the rules for the decoration of a bedroom apply equally whether the apartment be large or small.

It may be taken as a general principle that the colouring of a bedroom should be light, not necessarily pale, but the reverse of heavy and sombre. Daffodil-yellow, reddish terra-cotta, warm buff, and the redder tones of pinks are most suitable for rooms facing north or north-east, while almost



all shades of green and blue, lemon-yellow, and salmon-pink are better for those that get a fair amount of sunshine. Cream or ivory paint is always a safe choice for all bedrooms; but in houses where there are many children, and especially in schools and boarding-houses, it is a more economical plan to stain the wood-work either oak or walnut.

Bedroom Papers.—The design of a bedroom paper is important. It must not be "spotty", it must not repeat itself too frequently or "run into lines", and it must not be one of those eccentric and irritating patterns of flying birds that never "get any forrarder." or of cherubs sitting insecurely on prickly roses, or chasing butterflies that they never catch. Even the designs of bows of ribbon and high-handled baskets of flowers falling over on their sides, which suit so many tastes, are apt, pretty enough in themselves though they may be, to grow annoying when they have to be contemplated during the long, feverish hours of an invalid's day.

Whether floral-patterned papers are altogether desirable in bedrooms is a moot point. They are often very graceful and charming, but the majority have a tendency to fidgetiness, which is strengthened when the curtains match the paper in pattern as some decorative authorities advise.

On the whole, for a room in regular use, the best type of paper is one which has a purely conventional pattern or a very simple design of natural foliage in two shades of one colour. There may be a frieze either of plain colour-wash or ingrain paper, or, if a stronger relief is desired, of festoons of flowers. Striped papers in two tones of colour look particularly well under a wide floral frieze.

Theoretically, the so-called washable papers are perfect from a sanitary point of view for bedroom walls, but as a matter of fact they will bear nothing more than the most cautious and gentle sponging, while if the wall is in the least degree damp they become quickly and hopelessly stained. Washable distemper may fairly be called the most hygienic means for treating bedroom and bath-room walls. It can be in any colour, and a pale-green looks well with any furniture. It is not more expensive than a well-wearing paper, and will long outlast one.

Floor-covering.—Though doctors are unanimous in condemning the practice of covering the bedroom floor with carpet, it has not yet been banished universally, as it ought to be. Cork carpet covering the whole floor is perhaps the ideal bedroom covering, being noiseless and warm. It can be had plain or printed, and costs from 2s. 6d. per square yard. Linoleum is certainly cold to the feet, and must, in winter at least, be supplemented by mats or rugs. It is very cheap, costing from 1s. 3d. per yard of full width, *i.e.* about 5 feet, and is made in delicate pale tints that go with distempered walls or pretty wall-papers. Inlaid linoleum is double the price of the other, but is well worth the difference, the pattern being manufactured to penetrate right through it to the very back. It cannot, therefore, get rubbed or shabby as that on the cheap linoleum often does after a few months.

Floorcloth is recommended by most authorities as the cleanest floor

covering ever produced. It is brown, and is either plain or printed. The price begins at 2s. 6d. per square yard, and one advantage of it is that it can be cut in one piece to fit a room of 8 yards wide.

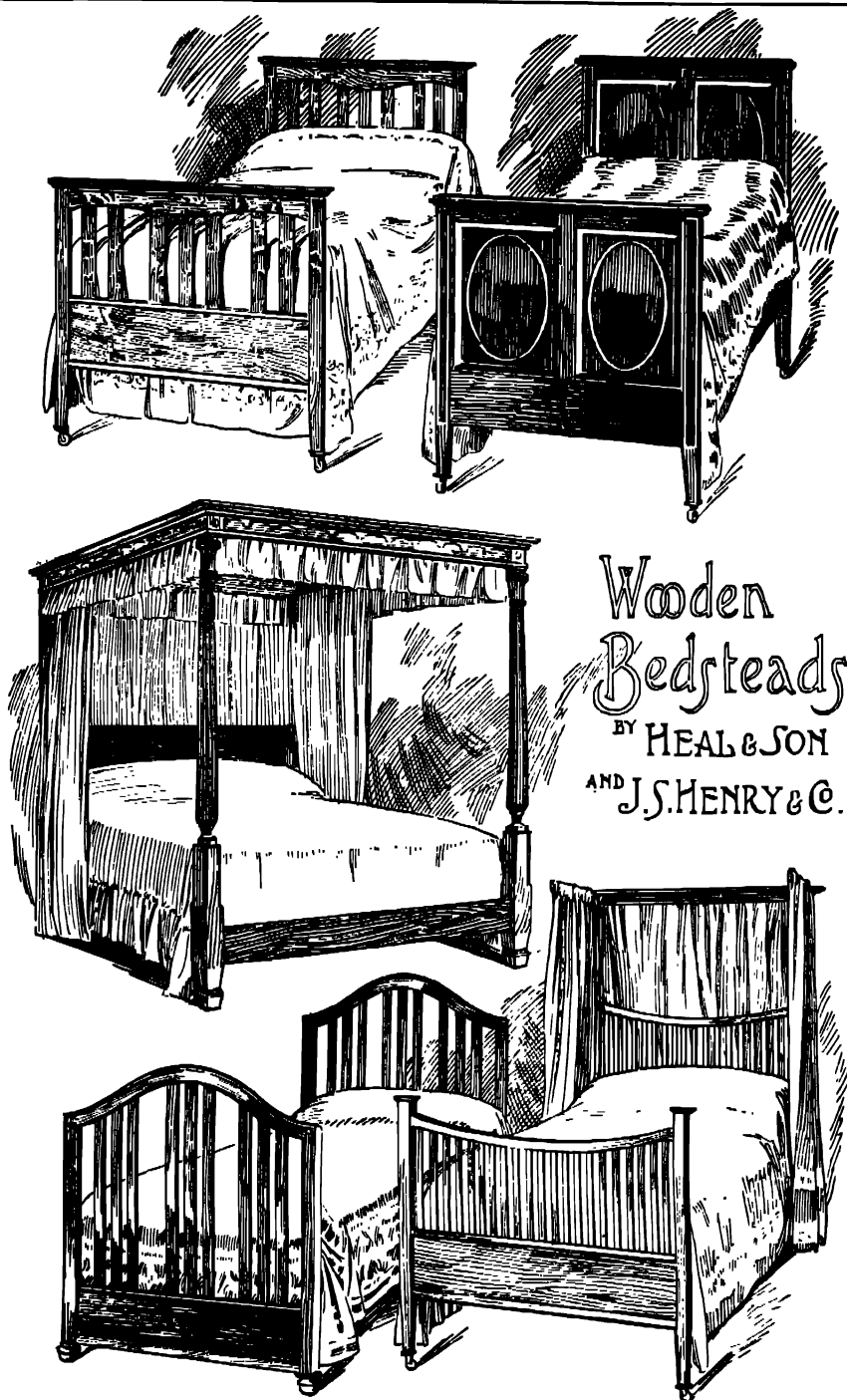
A well-known firm recommends matting as a floor-covering for bedrooms. The Chinese, Indian, and Japanese are often pretty and not unpleasant to the feet, but the same cannot be said for cocoa matting. However, this latter is very strong, and could be supplemented by mats and a rug or two. The foreign makes cost from 1s. per square yard, the cocoa from 1s. 4d. Much of the latter is made in our prisons.

No carpet of any kind should ever be put under a bed. In this position it collects dust which is troublesome to remove, an objection sufficient to condemn it, as every mistress of a household knows. With cork or linoleum covering the floor completely, nothing further is needed than a strip of carpet or a warm rug at each side of the bed, one in front of the dressing-table and another before the wash-stand. A rug before the fireplace is comfortable. In summer all these strips and rugs may be dispensed with.

Bedroom Curtains.—The subject of bedroom curtains is fully dealt with in another section of this book; therefore it is unnecessary to discuss them at length here. It may be said, however, that cotton or linen is more suitable for their material than any unwashable stuff, and that they should be ample enough to draw right across the window, as well as sufficiently thick to darken the room effectually if necessary. The stouter makes of art linen, coloured Bolton sheeting both plain and patterned, printed dimity, cretonne, and the very popular glazed chintz are chief among the most suitable fabrics for bedroom hangings.

Short curtains (half blinds) of some description are necessary in windows of all bedrooms, but fortunately the prettiest kind is also the simplest. Plain soft muslin—white or cream—tussore silk, tumbour muslin, and Madras muslin of small design, are all equally suitable materials for the purpose. If made of tussore silk, the little curtains may be edged with a narrow tufted silk binding and allowed to hang loosely from the brass rod at the top, but those of muslin should be tightly and evenly stretched between rods run through the two hems.

Bedsteads and Bedding.—Until recently the only kind of bedstead regarded as admissible in any modern house was one made entirely of metal, either brass or iron, or a combination of both. And very ugly and badly designed most of these bedsteads remained, in spite of the enormous improvements in almost all other branches of furnishing. So ugly, indeed, that in nine cases out of ten the bedstead, no matter how much had been expended on it, was a blemish in a room that might have been otherwise charming in every detail. About 1885, however, a reaction in favour of wooden bedsteads began to set in, and now there is scarcely a furniture-shop that has not a "large selection" of these revivals on view. For the most part, wooden bedsteads (fig. 52) are of simple and satisfactory design, and as they have iron laths and joints, they are at least free from one of the



Wooden
Bedsteads
BY HEAL & SON
AND J. S. HENRY & CO.

Fig. 52.

notorious drawbacks of the ugly catafalque of early Victorian days with its wood laths and elaborate pilasters and cornices. It is true that some of the modern wooden bedsteads verge on the eccentric. Those in an Egyptian style, for example, should be avoided, as well as all that display on head and foot boards weird emblazonments of rising and setting suns or of more or less apt mottoes in fantastic lettering. Novelty may lend to such things a transient charm, but they are not pleasant to live with.

Bed draperies are practically extinct. The simple hangings from the swinging Italian wings to ward off draughts, and the flat curtain against the wall behind the bed-head for decorative effect—nothing more is desirable or fashionable. Some mistresses still cling to the valance or flounce round the bedstead frame, but this is entirely unnecessary in these days of low bedsteads and big coverlets, besides encouraging the untidy and unwholesome habit of storing boxes and other things under the bed.

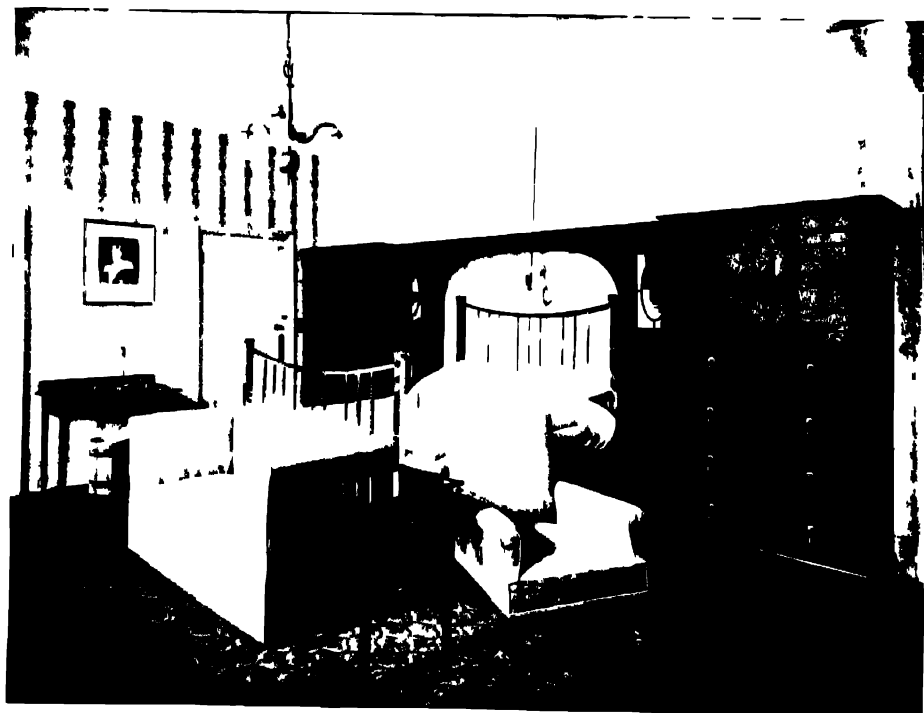
The poor quality of the actual bedding used in houses otherwise well and even luxuriously furnished, is a strange but indisputable fact. Ancient "box" mattresses with broken springs, overlays as hard as paving-stones or full of horrible lumps, insufficiently-stuffed pillows with quills sticking out through the coarse, uncased ticking, and common cotton sheets—all these are often met with, not only in expensive provincial hotels, where they appear to be the rule, but also in the private houses of the well-to-do middle-class. In this respect French domestic management compares favourably with English.

The box-spring or French mattress has gone out of vogue since the introduction of woven-wire and spiral spring mattresses of which there are many varieties in the market (fig. 52 A). The cheapest class of these mattresses is not particularly durable, but the more expensive sort lasts exceedingly well and, combined with a good hair overlay, makes a delightful and healthy couch. The conical springs of No. 1 in fig. 52 A are riveted to a strong steel frame. The wire webbed covering ensures an even surface and allows the fullest play to the springs. The mattress folds in two and is extremely light. A chain or wire mattress should always have a protective cover to prevent its chafing the mattress over it, and this cover should not be of the dust-collecting stuffy felt often recommended by upholsterers, nor of thin calico, but of a very thick, close-woven, gray material known as sail-cloth. After having been in use some time the wire mattress has a tendency to stretch and drop lower than it should. It must then be screwed tightly up, and if this does not suffice, it must be cut by an upholsterer.

For the overlay good horse-hair is undoubtedly the best filling; but those chilly persons who prefer the warmer wool may be advised to choose an overlay stuffed with white wool, with a thin layer of the finest horsehair in the centre. Every overlay should be provided with a neat outer case of brown holland made to tie or button on. This is specially needed at the sides and ends, where it is handled in making the bed.



BEDROOM WITH TWIN BEDSTEADS (on Patent Trunway)—BY HEAL & SON LTD LONDON W



BEDROOM—BY L BERTY & CO LIMITED LONDON W

Bedroom Furniture.—One of the expensive items of bedroom furniture, viz. the wardrobe, can occasionally be dispensed with by means of a little ingenuity in fitting one up in a recess of the room itself or outside on the landing. A shelf planned to fit in the available space as many pegs as can be contrived in it, and a rod fastened along the front with rings on it, are often sufficient. The rest consists of a full curtain of some material sufficiently thick to keep out the dust.

Oak stained green has been used rather largely during the past few years for the quaint and ultra-æsthetic type of bedroom suites which are

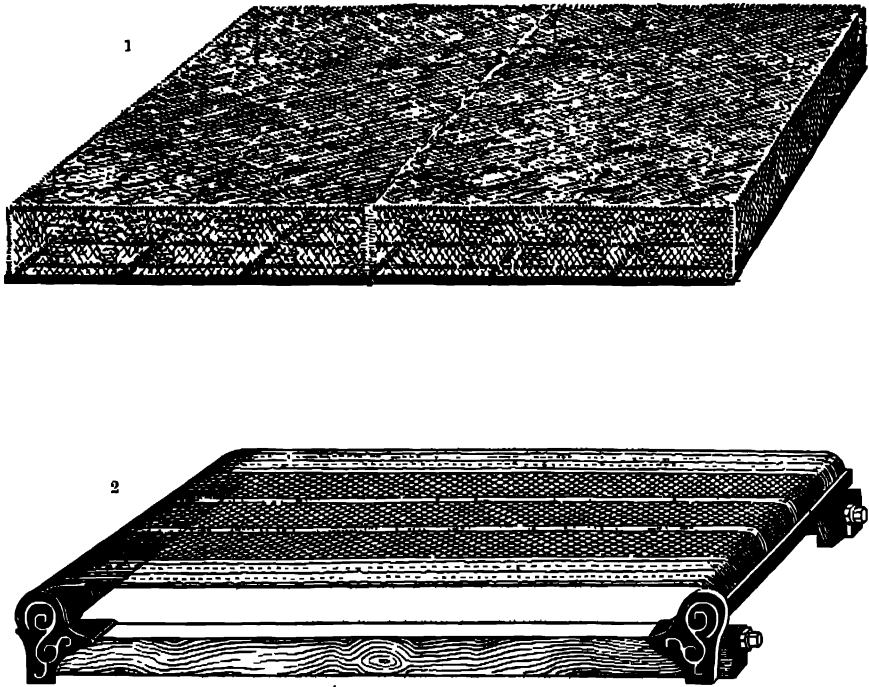


Fig. 52A.—1. Patent Spiral Spring Mattress, covered with laced wire netting (Hampton's, Pall Mall East, London). 2. Woven-wire Mattress on Wooden Frame.

specialities of several manufacturers. This green-stained furniture, whether of ash or oak, should only be purchased if it is the production of a high-class firm, for in the commoner qualities found in cheap shops the green stain not only is a bad, crude colour to start with, but quickly fades and grows dingy.

When buying bedroom furniture it is well to keep in mind the following rules:—

1. Avoid much ornament, unless prepared to pay a high price for thoroughly good work. Rough, ill-designed carving becomes an eyesore;

cheap inlaying drops out piecemeal; and the beauties of gorgeous handles of thin stamped brass are fleeting.

2. Examine the back and the inside of each piece of furniture, and see that the drawers run well, that the joints are close, and that there are no shrunk seams and chipped places "made good" with putty and varnish. Notice that the locks are well finished and the handles put on straight.

3. The wardrobe should be really commodious. Some of the most fashionable designs are charming to look at with their nooks for "art pottery", book-shelves, and array of minute drawers, but they are much less useful than the older and uglier ones possessing plenty of hanging accommodation and a number of roomy drawers. Several moderately shallow drawers are more convenient than a smaller number of very deep ones. There should always be a dust-board on the extreme top of the wardrobe.

4. Gray, brown, or red marble is better for a wash-stand top than white, which stains very easily. See that the back is really high enough to protect the wall-paper from the splashes; three rows of tiles are better than the more general two.

5. A dressing-chest is more useful than an ordinary table. When choosing, be sure that the so-called "jewel drawers" are big enough to be of use. They should be deep enough to take a hair-brush. See that the mirror is free from defects in the glass, and that the screws supporting it work properly.

Fitted furniture is a great boon in a small bedroom, but it is naturally expensive, and for obvious reasons is rarely indulged in by the short-lease tenant. Still, modifications of the idea may often be carried out at a small cost. For instance, if there are the usual recesses on each side of the chimney-breast (fig. 53), one can be fitted with a low cupboard to serve as a wash-stand, the top of the cupboard being covered and the recess lined, to the depth of some 18 inches, with anaglypta painted with bath-enamel. At the top of the recess another cupboard or open shelves can be fixed. The corresponding recess on the opposite side of the fireplace may be fitted with a shelf placed about 2 feet 4 inches from the ground to serve as a writing-slab, and if the recess is sufficiently wide, very short shelves can be fixed under it on either side, leaving the centre clear for the writer's knees. Little curtains of linen, fine serge, or silk could screen these shelves, and the top of the recess might be filled with book-shelves or with a cupboard.

Toilet-ware.—Beautiful as are many of the designs and rich as they are in colour, the best taste is shown in choosing white or cream colour for this purpose. A slight rim of gilding round the edge gives finish to its appearance and does not wear badly. The wash-stand should be wide enough to allow plenty of room for sponging the chest and shoulders, one of the exercises that tend considerably to good health. There should also be room for a sponge-basin, the usual soap and brush dishes, the tooth-brush holder, and the water bottle and glass. It is an immense mistake to economize in space with regard to a wash-stand and its accessories.

Toilet-ware may cost anything from 4s. 6d. to £100. It may be

suggested that a very emphatic design or colour is out of place. So are all deep, decided self-colours, such as dark-green, dark-blue, claret, brown, and black and gold. Handsome and effective as many of these sets look, they do not fulfil the ideal of cleanliness that we, as a nation, are apt to associate with our bedrooms. On basin and jug one ought to be able to see even the smallest speck of dust or soil, and this is difficult when the colour is dark—difficult even when there is a pattern in dark colour on white or cream. A toilet-pail, foot-bath, and pitcher for hot water should be provided for every bedroom. The pitcher is preferable to the ordinary hot-water can, the lid of which so easily gets out of order. White pitchers with a rim of Cambridge blue round the edge are to be recommended.



FIG. 51.—Wash stand and Writing desk fittings for small Bedroom

Finishing Touches.—After all, the details, the finishing touches, make the chief difference between a cosy, cheerful bedroom, and one that, although it may be provided with all actual necessities, is bare inhospitable, and comfortless.

A comfortable chair placed near the window, with a small table by it, and on it sewing materials ready for use at a moment's notice, gives a homely look, and one never knows when a stitch or two may be needed, a button to sew on, or a hook and eye to be fortified in their position. A wall cupboard is useful for odds and ends and for holding glycerine, vaseline, the mustard leaves that should always be at hand, and other useful remedies, as well as a roll of lint, scissors, sticking-plaster, &c.

Except in midsummer, the fire should always be kept ready laid for lighting behind an easily-removed screen, and an extra bed-covering—an eider-down, an Italian silk rug, or even a small blanket—should always be provided in a guest-room, for although it is never pleasant to feel cold, the misery is accentuated in a strange house.

SUGGESTIONS FOR BEDROOMS.

1. For a very Sunny Room.—Satin striped paper in two shades of pale-green; 20-inch frieze of shaded pink roses and foliage, ivory paint. Curtains of rose-patterned cretonne, lined with pale-green. Bed-spread of green linen embroidered with pink and ivory flax-thread. Carpet in shades of green with wide margin of ivory-painted boards. Pink tiles in wash-stand; ivory or pale-green toilet-service. Enamelled furniture.

2. With Walnut Furniture.—Striped paper in two shades of soft turquoise blue, frieze of pink may or apple blossoms on blue ground, wood-work stained walnut-brown. Blue and pink cretonne curtains lined with plain pink. Bed-spread of alternate strips of cream linen embroidered in blue, and insertions of coarse cream lace lined with pale-pink. Carpet in shades of blue, surround stained walnut, turquoise-blue tiles in wash-stand. Toilet-service cream with pink flowers.

3. For a Room with a North or North-east Aspect.—Conventional-patterned paper in tones of deep yellow, paint a deep shade of cream. Curtains and bed-spread cream. Bolton sheeting, either printed in yellow or ornamented with *appliqués* of yellow linen. Cream fitted matting on floor; rugs in tones of yellow, brown, and orange, with touches of blue. Brown tiles in wash-stand, deep-yellow toilet-ware. Mahogany or walnut furniture.

4. For a well-lighted Cold Room.—Paper in two shades of bright red; white paint. Curtains and bed-spread of dark-blue (Delft) and white printed cotton. Blue and white Dutch tiles in wash-stand; blue and white toilet-service; red carpet. Furniture, oak or enamelled.

5. For a small Snug Room.—Yellow daffodil-patterned paper, plain leaf-green frieze, green paint. Plain green linen curtains edged with tufted fringe; bed-spread of white linen embroidered with daffodils. Green carpet; green tiles in wash-stand. Plain yellow or daffodil-patterned toilet-service. Any kind of furniture not too light in colour.

6. For a Room with Stained Green Furniture.—Plain cartridge paper in a very soft, dull blue; 22-inch frieze of conventional foliage in tones of blue and green; wood-work stained green or painted dull-blue. Green linen curtains and bed-spread with wide borders of blue linen *appliqué*. Blue and green, or plain blue tiles in wash-stand; toilet-service of blue and green Barum ware. Floor covered with green matting; or stained, with loose rugs in the two colours.

The bath-room should be situated where it is easily accessible from the bedrooms. The bath itself should be placed, together with a large, well-fitted lavatory basin, in a deep, tile-lined recess in one wall of the room. Convenient receptacles for soap and sponges should be contrived in the recess, and a bell placed within easy reach. Another wall should be occupied by a fitment comprising two roomy cupboards through which the hot-water pipes are carried, a niche between these cupboards being fitted up as a toilet-table with a mirror. The shelves in the cupboards over the hot pipes should be latticed to assist the rapid and thorough airing of the linen placed on them.

Heating and Ventilating.—

It is desirable that a bath-room should have a fire-place, not so much for heating purposes as for ventilation. If there is no fireplace there should be a circular ventilator in the top pane of the window. The hot-water tank, which is often hidden away in places where its valuable heat is absolutely wasted, should be placed, if possible, under one of the airing cupboards, and may perfectly well be fixed on the floor-

level of the bath-room. Fig. 53A shows a "geyser" for heating a bath by means of gas. The inset shows diagrammatically the working of the geyser. When water is admitted from the supply pipe *a*, it lifts the valve *b*, which carries on the same spindle a second valve *c*, admitting gas from the pipe *d* to the annular box *e* and the Bray burners *f*. The box *e* carrying the burners is pivoted on the gas tube so that it may be swung out as shown in the lower illustration. A small hole is drilled through the valve *c* to serve as a by-pass, and admit sufficient gas to keep the burners just lighted unless turned off by the main tap. *g* is a deflector directing the heated air into the centre of the chamber *h*, whence it spreads between the annular water chambers *i* and the drum *k* into the chimney *m*, as shown

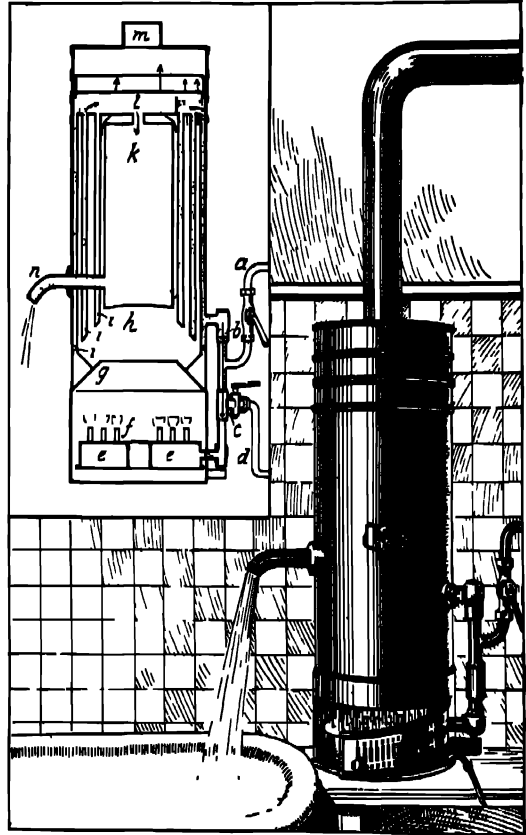


Fig. 53A.—Ewart's Lightning Geyser.

by the arrows. *l* is a bridge connecting the various water chambers, and divided as shown to ensure circulation. *n* is the overflow pipe.

Floor-covering.—If the floor of the bath-room is not tiled it may be covered either with linoleum or cork-carpet. Cork-carpet is a little less cold to the feet than linoleum, but the wear and cost of the two are practically equal. Matting—Indian, Chinese, or Japanese—always has a nice appearance, and wears none the worse for being occasionally wet.

Decoration.—If there is a tiled alcove for the bath, the rest of the walls may be hung with any ordinary paper of graceful, simple design, and light soft colour. It should be of fairly good quality, however, as it must be varnished: otherwise the condensation on the walls will spoil it quickly. Plainly-painted walls are also liable to show streaks and spots where the condensed steam has trickled down them. Lincrusta, well painted, makes an admirable covering, either for the whole wall, or merely as a dado with a varnished paper above. In a small room, where the bath occupies nearly all the space, it is an advantage to have a tiled dado all round.

Furniture.—The necessary furnishing is neither extensive nor costly. Instead of the ordinary chair, it is advisable to have a tolerably comfortable high-backed wide-seated one. A well-made wall-mirror, with drawer and shelf below, and a good-sized rush-topped footstool, are also desirable.

Bath Rugs and Mats.—The blue-and-white cotton Japanese rugs are in many ways suitable as bath-mats. They are pretty, clean-looking, cheap, and can be washed. The most practical kind of bath-mat is made of cork; the prettiest is an art-blanket embroidered with thick wool or rope flax; while between the two comes the Turkish towelling-mat with its gay stripes of red and blue.

Bath-room Details.—A screen is rarely found in a bath-room, yet it is a decidedly agreeable addition to the furniture. The most suitable kind, perhaps, is one with a wooden frame on which cretonne or sateen is fluted, but a more uncommon and effective screen has a bamboo frame, and panels of linen embroidered in flax-thread with a design of aquatic plants. If curtains are permitted, it is a pretty notion to make them of linen worked in the way suggested for the screen panels. They should be very simple, merely a width or two of material long enough to reach a bare half-inch below the lower sill, or edged all round with the narrowest of tufted binding.

If splash-curtains are required, either behind the lavatory basin or the bath, kus-kus matting, lincrusta, washing linen, and the finer sort of Japanese matting, are all suitable for the purpose: but flimsy hangings of art muslin, pongee silk, or cotton crêpe should be avoided.

SUGGESTIONS FOR BATH-ROOMS.

1. Dado of plain, pale-green tiles; paper with leaf-pattern in greens on a white ground above. White or deeper green paint. Green cork-carpet.
2. Dado of lincrusta painted ivory; blue-and-ivory paper above; blue

paint. Ivory Indian matting on floor, with blue-and-white Japanese rug over it.

3. Paper in shades of green; frieze with design of aquatic plants and reeds in soft tones of blue and green. Ivory paint. Green Japanese matting on floor, and blue-and-white rug.

4. Dado of white tiles; pink-and-white paper above; pale-green or white paint, and green cork-carpet.

5. Dado of anaglypta painted cream; deep-yellow paper above. Wood-work stained brown or painted cream, and brown linoleum.

THE KITCHEN.

A capable housewife is always careful to have the kitchen as well appointed in its way as the drawing-room, for the comfort of herself and of the household in general depends largely upon it, and she cannot expect to obtain and keep respectable servants unless she provides them with proper accommodation.

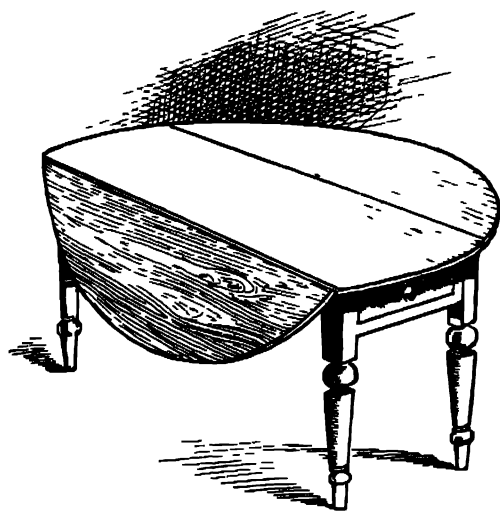


Fig 54 — Small Round Table, with folding Leaves.

Kitchen Furniture.—Unfortunately, the kitchen is often so small that it will contain very little furniture beyond a table and a couple of chairs. When space has to be economized, a round table (fig 54) with two leaves that can be folded down, thus reducing it to an oblong with rounded ends, is far better than the usual square or oblong shape. Such a table can seldom be obtained ready-made, but it can always be made to order. It should have at one

end a drawer, in which the kitchen table-cloth, papers for dishing up fish, and other necessities can be kept, the legs being stained and the top plain deal. It ought not to cost more than a pound.

The chairs should be of the ordinary Windsor pattern, the price of the best quality being about 5s. 6d. each. Even when the kitchen is of the very smallest size, an easy-chair should be provided. A folding camp-chair with Brussels-carpet seat and back, costing 4s. 6d., will answer the purpose best, as it can be folded and stowed in a corner out of the way until the heavy work is accomplished and the kitchen tidied for the day. In houses where several servants are kept, there should be one Windsor chair for each servant and one or two over.

Floor-covering.—Most modern kitchens have boarded floors, for which the best covering is tile-pattern linoleum. The patent "inlaid" tile linoleum is the most economical in the long run; it lasts a lifetime and never gets shabby, as the pattern goes right through. The cost is from 3s. 6d. to 4s. a square yard. Thin oil-baize is nearly as expensive as linoleum, and speedily wears into holes. A large bright-coloured Kurd rug, costing from 6s. 6d., should be provided, on condition that it is rolled up and put aside

the last thing at night, and not laid down again until the dirty work is finished, the dinner cooked, and the kitchen tidied next day.

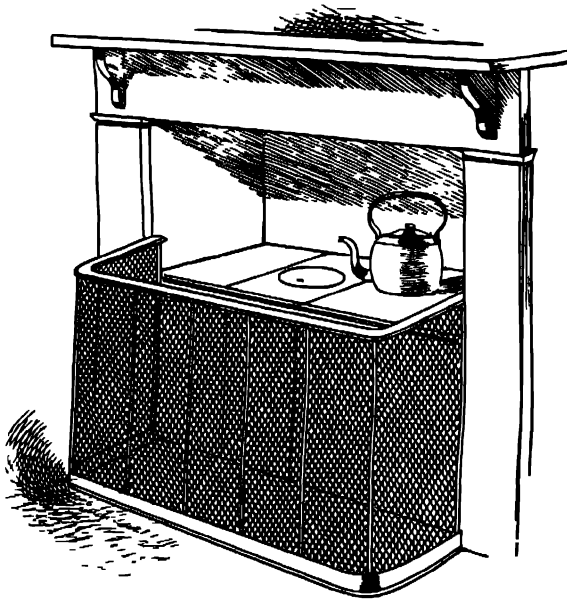


Fig 55 Fire guard

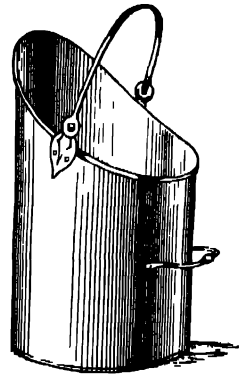


Fig 56 Coal Hod or Coal Scoop.

Old-fashioned kitchens usually have stone floors, and these should be covered with thick linoleum or cork, as the floor is otherwise miserably cold to the feet, and apt to induce rheumatism. No good mistress is indifferent to her servants' health. A hearth-rug may be added to make the kitchen look cosy. Some mistresses prefer to have the floor covered with cocoa matting, but this is inadvisable unless the servants can be trusted to keep it in good order. Besides being one of the worst of dust-traps, it seems to possess a special faculty for attracting and absorbing stray grease-spots, with the result that, unless it is taken great care of, it very soon looks dirty and disreputable.

Kitchen Fender.—In a small kitchen a wire fire-guard about the height of the stove, with a steel or brass rod at the top (fig. 55), is better than the ordinary kitchen fender, for when the fire is hot the cook's print gown is liable to be scorched without some protection. The guard is also useful for airing linen when there is only a small fire. The price is from 9s. 6d. to 13s. according to size. In a fair-sized kitchen a steel fender will serve, the prices ranging from 4s. to 10s. 9d.

Strong fire-irons cost 3s. 9d. the set, consisting of poker, tongs, rake, and

shovel. An upright coal hod or scoop, as shown in fig. 56, is better than a scoop, which is apt to tip over and scatter the coals. When made of plain galvanized iron it costs from 1s. 8d.; when Japanned black, from 1s. 11d.

Kitchen Clock, Curtains, and Sundries.—A good clock is an important item in the kitchen furniture, for if the cook has not a reliable time-keeper to refer to she cannot be expected to prepare the meals properly and serve them punctually. A strong American clock serves the purpose well. It should be of the portable kind, fitted with an alarum, so that the cook can take it to her room at night and set it for the hour of rising. Very cheap clocks should be avoided; it is better to pay rather a higher price for an article which can be trusted.

The kitchen window should always be prettily curtained, an easy matter in these days of cheap art-muslin. Reaching half-way up, there should be short curtains of figured art-muslin—at a few pence the yard—stretched on a rod at top and bottom, and frilled at the centre edge, where they are drawn slightly apart. The effect is improved by the addition of a box-pleated valance of the same muslin across the top of the window.

A table-cloth of cheap art-serge or tapestry should also be provided, to be brought out with the rug when the kitchen is tidied. The oil-cloth covers sometimes used for kitchen tables soon blister and get shabby. While work is in progress the table should be bare; a good scrubbing with fine sand once or twice a week will keep it clean and white. A "picture" almanac, and two or three Christmas annual pictures should enliven the walls. These small extras—the rug, curtains, cloth, and pictures—cost very little, and are well worth the outlay, for a good servant heartily appreciates a cheery, homelike kitchen, and takes pride in keeping it nice.

Kitchen Utensils and Requisites.—It is unwise to have too large a stock of kitchen utensils in a small household; on the other hand, young people who are setting up housekeeping often go to the opposite extreme, and set aside a ridiculously inadequate sum for cooking and other utensils. At the same time the lists issued by house-furnishers generally include many articles that would be superfluous in a small household, while some necessary and servicable things are omitted. The following list contains everything that is really necessary.

LIST OF REQUISITES.

				<i>d</i>					<i>s.</i>	<i>d</i>
7 Sauce-pans	...	...	...	11	6	1 Dover egg-whisk	..	...	0	5½
2 Kettles	...	...	...	5	2	1 Colander	...	...	0	10½
1 Medium-size block-tin	boiling-pot	2	1			1 Corkscrew	...	...	1	0
1 Fish-kettle	...	...	...	2	11	1 Tin-opener	...	...	0	4½
1 Fish-slice	...	...	...	0	6	1 Mincing-machine	..	...	5	9
1 Frying-basket	..	...	...	1	5	1 Meat-saw	...	...	1	3
1 Stew-pan for ditto	...	...	...	1	0	1 Chopper	...	...	1	1
1 Frying-pan	...	...	...	0	11	1 Set of skewers	...	...	0	9
1 Gridiron	...	...	...	1	1	2 Wire meat-covers—				
1 Gravy-strainer	...	...	...	0	6½	1 large, 1s. 11d.; 1 small, 1s. 1d.			3	0
1 Hair-sieve	...	...	...	0	6½	1 Toasting-fork	...	...	0	6

	s.	d.		s.	d.
1 Bread-grater	0	6	1 Set of three jugs...	1	3
1 Bread-pan	1	6	1 Hot-water jug	1	0
1 Nutmeg-grater	0	1	2 Hot-water cans	2	2
1 Set scales	6	9	4 Brown jars	2	0
1 Chopping-board	1	3	1 Washing-bowl	1	0
1 Paste-board and pin	2	0	6 Cups and saucers	1	6
1 Flour-box... ..	1	6	6 Plates—various	0	6
1 Salt-box	0	8½	3 Meat-dishes	1	6
1 Knife-box	0	9½	3 Tumblers... ..	0	6
1 Candle-box	0	10	1 Vegetable-dish	1	0
1 Butter-print or pair of ball-cups	6½		1 China cruet	0	10½
1 Lemon-squeezer	0	4½	1 Tea-tray	1	0
1 Flour-dredger	0	6	1 Tea-pot	1	0
1 Pepper-box	0	3	1 Coffee-pot... ..	1	3
1 Paste-jagger	0	5½	6 Knives and forks	6	0
6 Paste-cutters	0	9	1 Kitchen towel-roller	0	7½
2 Tin moulds	3	0	1 Set of irons, i.e.		
1 Cake-tin	0	7½	2 Flat-irons at 7½d.		
2 Dozen assorted patty-pans	1	1	1 Box-iron, 2s. 9d.		
4 Tart-tins	1	0	Stand, 6d.		
1 Mustard-pot	0	6	Knifeboard	1	0
1 Stone blanc-mange mould	1	1	1 Coal-hammer	0	9½
1 Pestle and mortar	2	4	1 Under-shifter	1	6
1 Cook's knife and fork	3	0	1 Hair-broom	1	2
1 Vegetable-knife	0	6	1 Bass-broom	1	6
1 Ladle	1	0	1 Pail	1	6
2 Iron spoons	0	6	1 Scrubbing-brush	0	7½
2 Milk-basins with lips	1	0	2 Flue-brushes	1	9
4 Pudding-basins—various sizes... ..	1	3	1 Hearth-brush	0	9
3 Pie-dishes... ..	1	3	1 Sauce-pan mop	0	6
2 Milk-jugs... ..	1	0			
			Total	£5	19 4½

Sauce-pans.—The seven sauce-pans in the list should be in the following sizes:—Two of 5 quarts, one for soups and vegetables and the other for puddings, &c., price 2s. 4d. each, in cast-iron; one of 3 quarts, for potatoes, &c., price 1s. 5d.; one smaller for gravies, &c., price 10d.; one enamelled sauce-pan of 2 quarts, with lip, price 2s. 4d.; one smaller enamelled sauce-pan, 1s. 6d.; one egg sauce-pan, 9d.

If the cast-iron enamelled sauce-pans are considered too expensive, the light enamelled iron stew-pan—blue outside, white inside—will serve for delicate purposes, such as heating milk and making sauces, though they are less durable than the others. They cost from 8½d. to 2s. 3d. each according to size. The smallest holds 1 quart, the largest about 3 quarts. Tin sauce-pans should never be used; they soon wear out, and the handles are very liable to come off.

One of the secrets of successful cookery is the care of the sauce-pans. The enamelled ones must be kept entirely for milk, blanc-mange, macaroni, and delicate sauces, and should never have anything savoury cooked in them. Delicate vegetables, such as asparagus, artichokes, peas, and marrows, may be cooked in the large pudding sauce-pan, or in the smaller-sized one

set down as for potatoes; the second large sauce-pan must be reserved for soup, for anything containing onions, and for strong vegetables; the small gravy sauce-pan may also be used for onions.

Kettles.—Block-tin kettles heat more quickly than iron ones, and if a good quality is purchased are nearly as durable. The shape must largely depend on the cooking-stove. If a range is used, the largest kettle should have a well for fitting inside the ring (fig. 57); while for a gas-stove, there

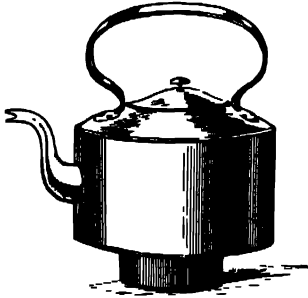


Fig. 57.—Kettle, with Well, for Range.

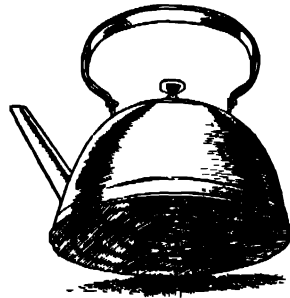


Fig. 58.—Kettle, with corrugated bottom, for Gas Stove.

are special shallow kettles, oblong or round according to the shape of the burners, and with or without corrugated bottoms (fig. 58). Either kind is obtainable at practically the same price. One of the two kettles in the list is of block-tin, holding 3 quarts, price 3s. 6d., and the other a small one of block-tin or cast-iron, price 1s. 8d.

Aluminium cooking vessels, kettles, &c., have many advantages over those of iron or block tin, and many mistresses now have no other.

Preserving-kettle.—If much preserving is done at home a proper kettle should be used, costing from 3s. 9d. in enamelled iron and from 13s. 6d. in copper. This has not been included in the list, as in most small households the boiling-pot will serve the purpose equally well.

Fish-kettles.—The fish-kettle in the list is of block tin, with strainer

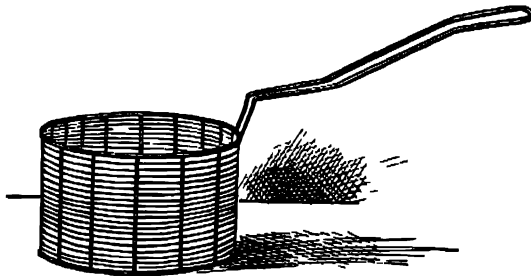


Fig. 59.—Frying-basket.

and slice. It is 13½ inches long, a size suitable for a small household. Larger kettles cost from 3s. 9d. to 10s. 6d. Small mackerel-kettles with handle and strainer cost from 2s. 11d. Turbot-kettles are only required in large establishments; they are made to the shape of the fish, and cost from 11s. 6d. to 21s.

Frying Baskets and Pans.—A frying-basket (fig. 59) is a most desirable possession; it ensures easy and successful frying, and can be used equally well for small and filleted fish, rissoles, rice-balls—in fact, for almost

everything. If the fat used is of the proper degree of heat, there will be no transmission of flavours. Deep frying-pans fitted with baskets cost from 4s. 6d. each, but the cheap enamelled stew-pan mentioned in the list will serve the purpose well. The frying-basket measures 11 inches and the stew-pan 11½ inches. The ordinary shallow frying-pans are best in oval shape. Small omelet-pans of enamelled tin cost from 6½d. each, and should be kept for their special purpose.

Mincing-machine.—A mincing-machine (fig. 60) should be included in the most modest kitchen outfit. It is invaluable for cold-meat cookery, and its cost is soon saved, as by its means scraps of cold meat can be prepared for savoury rissoles, potted-meat, and so forth.

Wire Meat-covers.—In a fair-

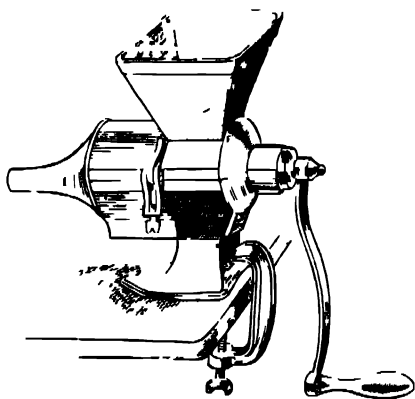


Fig 60 — Mincing-machine.

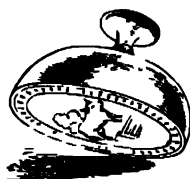


Fig 61 Butter print

sized larger wire meat-covers are better than the closed meat-safes, as they admit more air.

Butter Prints and Cups.—These really come under the head of luxuries, but they are so inexpensive that no one need be without them. Tiny cups for making fancy balls of butter for the breakfast-table or for serving with cheese are the most economical.

Kitchen Crockery and Cutlery.—In addition to the basins, pie-dishes, &c., required for cookery, the servants should be allowed inexpensive crockery and cutlery for their own use. It is a sign of bad management on the part of the mistress when portions of her dinner and tea services are given out for kitchen use.

Irons.—If only the kitchen towels and dusters are washed at home, the box-iron included in the list will not be needed; the two flat-irons will be quite sufficient.

Kitchen Brooms and Brushes.—Those included in the list are solely for the cook's use in the kitchen and scullery. A complete list of house-maid's requisites is given under "The Pantry".

Kitchen Lamps.—Gas is the best illuminant for the kitchen, as a good, strong light is essential when there is cooking to be done; but if lamps are used, there should be two wall-lamps with metal receivers and strong reflectors, one fixed over the mantel-piece and the other wherever its light will be best diffused.

THE PANTRY.

The butler is a functionary who is seldom found in families of moderate means; but the butler's pantry is a very necessary apartment in a house where more than two servants are kept, and a desirable one in any case.

In a large household the pantry is the butler's sanctum, wherein he keeps the plate (of which he has the sole charge), the glass, the china, and such wine as has been brought from the cellar for immediate use. Therefore the fittings must include a safe, unless the plate is stored either in a heavy old-fashioned chest or in a strong-room, which is usually built so that access to it is obtained only through the butler's pantry. In an establishment large enough to require a strong-room there is usually a small, cool cellar, opening from the pantry, where the wine for immediate use is kept, but ordinarily a cupboard answers this purpose. The other fixtures are glass and china cupboards, a dresser, a sink with hot and cold water, and a fair-sized substantial table, on which the plate and lamps can be cleaned. A fixed desk, where the butler can make up and keep his account-books, is also convenient. The floor should be covered with cork carpet or inlaid-tile linoleum.

In a small household the pantry is in possession of the servant who has charge of the plate, glass, and china. In this case the strong-room or safe, the small wine-cellar, and the desk are not required, for the master of the house looks after the wine, the plate is handed over to the master or mistress every night, and the latter keeps the register of plate, glass, and china. But a china cupboard or closet, dresser, sink, and table are essential; also a cupboard for brooms and brushes; while glass-cloths, dusters, leathers, and furniture-sheets should be kept in the dresser drawers. A small cupboard under the sink is a useful receptacle for blacking and blacking-brushes, furniture-polish, plate-powder and brushes, whitening, and other indispensable articles.

Glass Closet.—The glass closet should, if possible, have glass doors, opening in the centre, as the contents can then be more easily seen. It should be large enough to hold all the reserve glass and china, and the mistress should keep the key, allowing only just a sufficient number of each article for daily use. Only in this way can she check breakages as they occur, for it obliges the maid to come to her for every glass, cup, or plate she requires.

Pantry Register.—A register of plate, glass, and china should be kept by the mistress, each item being entered under its proper heading, and breakages and replacements noted in it at the time they occur, while once or twice a year the mistress should check all the items with the maid. This plan is a wonderful deterrent to careless smashing, and the book is easily compiled in the first place, and gives little trouble to post up, provided the entries are made methodically and at the time. A shilling manuscript book with stiff cardboard covers answers the purpose admirably,

and will last for years. The plate should be counted every evening, by the mistress if possible, especially if she has young and unreliable servants.

Cleanliness.—The pantry must be kept scrupulously clean. Each time the sink is used it should be scrubbed down and sluiced, first with hot water and soda, then with cold water; the dresser and table should be scoured once a week, and the floor washed over twice a week.

SILVER.

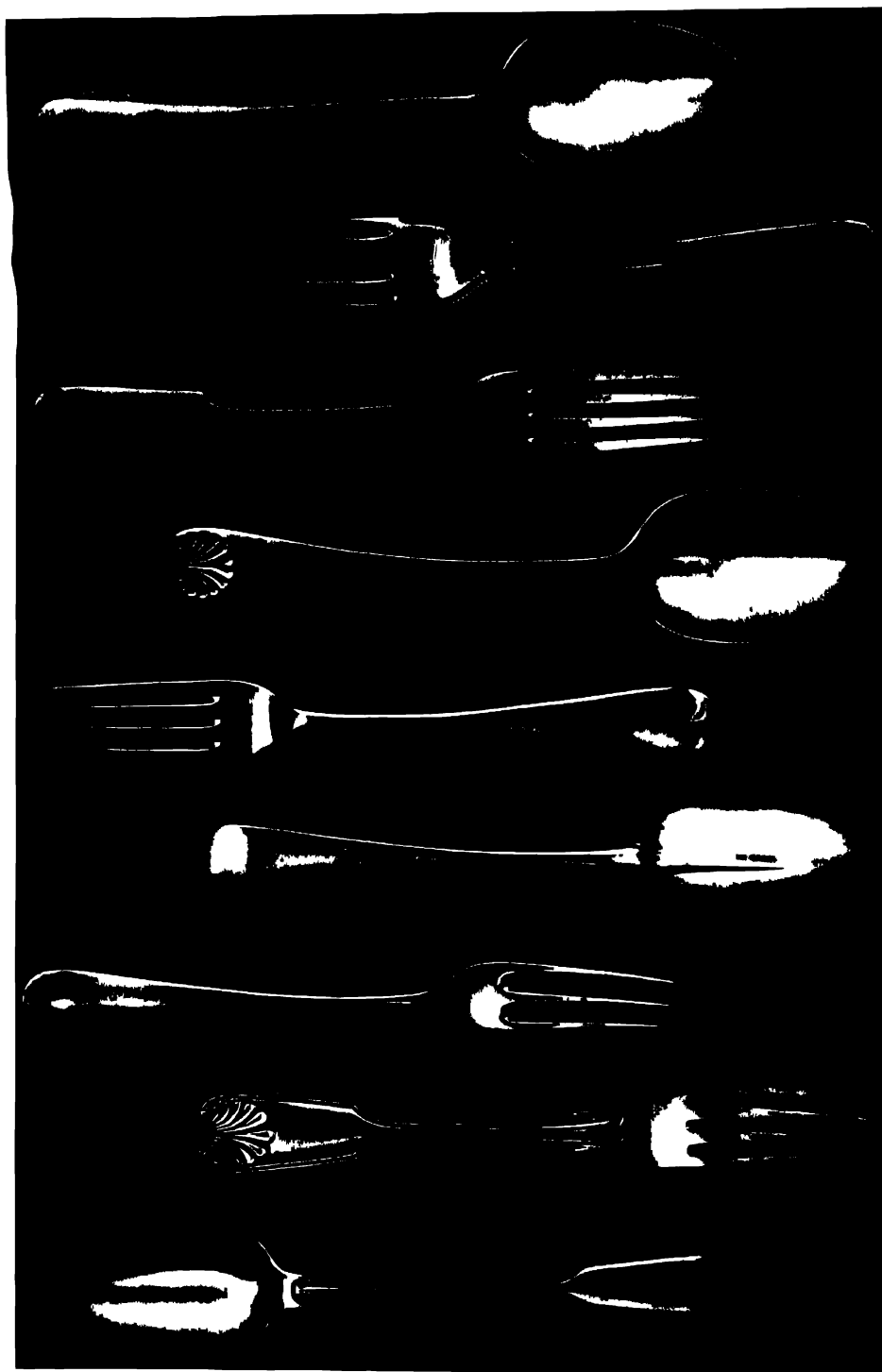
Choice of Silver.—"The best is the cheapest" is a truism that applies particularly to silver plate. It is best for anyone with only a small amount of money to expend on plate to purchase a little and good, rather than full sets of inferior quality. Additions can then be made by degrees. Silver and the best plated goods are sold by the single article when required. The price varies of course; but, roughly, good electro-plate, of a quality that will last for years, costs from 35s. to 50s. per dozen for large forks and table-spoons; 26s. to 40s. per dozen for dessert forks and spoons, and soup-spoons that are an intermediate size between table and dessert spoons; and for smaller sizes in proportion.

Solid silver costs about three times as much as electro-plate if bought new; but it must be remembered that although good electro-plate will wear for twenty or thirty years, or even longer, solid silver not only lasts a lifetime, but can be handed down to future generations. Moreover, all but the best electro-plate shines with a black lustre, never with the pure white lustre of silver. Even if the forks and spoons have to be of electro-plate, tea, salt, and mustard spoons should be of pure silver, and these are quite inexpensive nowadays.

The prices quoted above are for new silver or electro goods; but in London, and in any large towns, genuine silver articles are obtainable at good second-hand shops at very moderate prices, and in excellent condition. This is especially the case with table-spoons, tea, salt, and mustard spoons, sugar-tongs, and sifters, and oddments generally.

Heavily-ornamented forks and spoons, such as the old "Kings" and "Queens" patterns are no longer fashionable; they have, moreover, the disadvantage of being difficult to keep clean. The plain Old English, Fiddle pattern, and Queen Anne (rat's tail) are the neatest and the least expensive; while among modern patterns the Bead Old English, the Thread and Shell, the Threaded Fiddle, the Fiddle Shell End, the New Brunswick, the Coburg, and the New Edinboro' are all excellent and highly artistic designs.

Silver, to clean.—Silver should always be washed in hot soapy water, a small sponge—not a flannel—being used if any rubbing is required, and the soap must be lathered in the water, not rubbed on the silver. Dry quickly on a soft linen cloth, and polish with a dry soft wash-leather. If the plate is rubbed with a soft wash-leather every day, a thorough cleaning once a fortnight may suffice. For this purpose mix pure whiting to a



PATTERNS OF SILVER SPOONS AND FORKS

Queen Anne 1 2 Bead Antique 3 Fiddle 4 Shell Old English, 5 Plain Old English, 6 7, Early English or Raltail,
8 Threaded or Thrill; 9 Fiddle Threaded

thin paste with spirits of wine, whisky, or plain water. Wash and dry the silver as usual, then rub on the whitening, using a piece of soft flannelette in preference to flannel. When the whitening is dry, brush with a soft plate-brush and polish with fine dry wash-leather, which should be kept exclusively for the purpose. Always buy the best wash-leather for plate; the cheap kinds used for window-cleaning are not suitable. The older the leather gets the better it will polish.

Another way to clean silver is to dissolve a small handful of borax in a pan of hot water with a little soap, put the articles in, and let them remain for a few hours; then pour off the suds, rinse with clear cold water, and wipe with a soft cloth.

After a silver fork has been used for fish—especially anything strong-smelling, like herring—the odour often clings to the silver, even after washing. To prevent this, directly after the fork has been used wash it in warm water, and then stand it in a basin of tea-leaves for a few minutes. This will quite remove the smell.

Plate-powders.—An excellent plate-powder may be made by mixing one part of burnt hartshorn powder, one part of polisher's putty, and two parts of prepared chalk with spirits of wine or water as required. Finely-chased silver, such as delicate bon-bon dishes, should be cleaned with jeweller's rouge; but for all ordinary purposes the plain whiting, as described above, is best. The use of polishing-pastes and of most advertised plate-powders should be avoided, as they often contain ingredients of a gritty nature that scratch the surface of the silver.

Silver Ornaments, to clean.—Silver ornaments should be brushed with spirit of ammonia, washed in hot soapy water, dried first on an old linen rag, then in front of the fire until every vestige of moisture has evaporated, and lastly brushed with a soft plate-brush.

Stains, to remove.—Stains caused by egg, or vinegar, should be rubbed with a little salt. Medicine stains can be removed from silver by rubbing lightly with a lemon, and then washing it as usual in hot soapy water. For ink stains on silver apply a stiff paste made of chloride of lime and water—only, however, in the case of solid silver, as it injures plated goods.

Plate, to store.—Silver and plated goods that are not in everyday use must not be exposed to the air, or to the influence of gas. Clean and polish them, wrap each article in soft tissue-paper, and roll it up in a strip of green baize.

GLASS AND CHINA.

Hints on Choosing.—Glass and china have never been prettier or more inexpensive than at present; and there is no excuse for anyone who allows thick inartistic china to be seen on the table. The best breakfast and tea services are of very thin white china, delicately hand-painted, every article slightly different. These are, of course, expensive; but the delicate white fluted china that is so popular is obtainable at extremely moderate prices. Strong colourings should always be avoided, whether in breakfast, tea, or

dinner services. It is impossible to give details of designs and prices, they are so numerous and varied; but very pretty tea and breakfast services of nice quality are obtainable from 12s., while dinner-services in the excellent "semi-porcelain ware", that has a good surface, wears well, and does not chip or crack easily, cost from one guinea. The nicest glass is very thin and either cut or engraved. Claret glasses are sometimes coloured, or may match the tumblers and other wine-glasses.

China, to harden.—Glass and china of every description will last much longer if toughened or hardened when first bought. Wrap each piece up in a duster or soft rag, put it into a vessel of cold water, and heat it gradually. When the water has boiled for a few minutes, remove the vessel from the fire and let the things grow cold in the water. Treated in this manner they do not easily crack when hot liquids are poured into cups, jugs, or glasses, and the dinner plates and dishes are not so liable to split when made very hot.

China, to wash.—Add more hot water to that in which the silver has been washed, but no more soap: if much soap or soda is used, the china is apt to slip from the fingers and get broken. The china must be sorted first, all the cups, plates, and saucers being placed together. Never put two cups in the bowl together, or one of them is apt to get broken. Never wash greasy plates before the cups and saucers. If there are a great many things, do not wash them all before beginning to dry them: wash and dry a few at a time. If left to get nearly dry by themselves, they will be dull and sticky. Greasy plates and dishes, before being washed, should be scraped; or rubbed with a piece of newspaper, which can afterwards be burnt.

China Cement.—Dissolve half an ounce of gum-arabic in a wine-glass of boiling water, and stir in enough plaster-of-Paris to make a stiff paste. Apply the solution with a brush to the broken edges, which should be quite clean: fit them together, and let them dry. Another cement for china is made by slaking a cupful of freshly-burned lime with a very little boiling water, so that it falls into fine powder. Beat one yolk of an egg with a table-spoonful of cold water, add the powdered lime until a thin paste is formed, and apply at once, as it sets very quickly, using a brush as with the plaster-of-Paris cement. Either of these cements will set firmly, and withstand even boiling water.

Glass, to wash.—Glass after being washed in warm water with a tiny piece of soda or a few drops of liquid ammonia in it, but no soap, should be turned on to a tray to drain for a few seconds, then dried with a fine glass-cloth, and polished with a soft print rubber. Ordinary print, such as servants' dresses are made of, is the best polisher for table-glass, better than wash-leather; it must not, however, be used when new, but should be washed and boiled several times until it is quite soft. The rubber should be the size of an ordinary glass-cloth, hemmed at each end, and with a tape loop at one corner by which to hang it up.

Glasses should always be washed in a wooden or pith bowl, which must be kept thoroughly clean, and never used for anything greasy.

Decanters and bottles that are stained inside may be cleaned with a mixture of vinegar and salt, rock-salt being best for the purpose. To a handful of salt allow a gill of vinegar; put both in the decanter and shake it until the stains have disappeared. Rinse well. Small bird-shot is excellent for removing stains from the inside of decanters or cruet casters. Put a handful of shot with a little water into the article to be cleaned; shake it vigorously till the stain is removed; then empty, rinse, and drain.

Cut-glass dishes should be brushed with a small nail-brush kept for the purpose, which will prevent dirt from settling in the interstices.

Glass, to mend.—Dissolve half an ounce of isinglass in a small wine-glassful of spirits of wine, melting it by means of gentle heat. Paint the broken edges with this mixture, using a camel-hair brush; fit the pieces carefully together, tying in position if necessary with cotton or thin twine, and set in a cool place to dry.

Stoppers, to loosen.—Hold the neck of the bottle in hot water for a few minutes; then gently twist the stopper from left to right, holding the bottle with a duster, lest it should break and cut the hand. Another way is to drop a little sweet-oil round the stopper, hold it near the fire until thoroughly warm, and then twist gently. If it will not turn, tap it first on one side and then on the other, and it will soon become loose.

TABLE CUTLERY.

Choosing Cutlery.—With knives, as with forks and spoons, a low price is the reverse of economical, for the blades of cheap knives are always of soft steel that never gets a good edge, and the handles are of poor bone or composition, which soon discolours and splits. Ivory is an expensive luxury, and most people have to content themselves with bone or ivoryine, but the blades should be of good Sheffield steel, and if possible supplied with the patent tang rivet or fastening, which never comes undone. A fair price for the best shear-steel knives with pure ivory balance handles and patent tang fastening is from 38s. to 48s. the dozen for table-knives, 30s. to 35s. the dozen for cheese-knives, and 12s. 6d. the pair for game or meat carvers. The same quality steel with bone or ivoryine handles cost about 23s. 6d. the dozen, 17s. 6d. the dozen, and 6s. 6d. the pair respectively. Without the tang fastenings the knives cost about 2s. 6d. the dozen less.

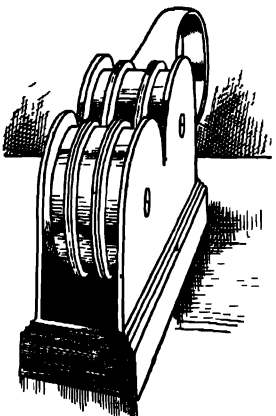


Fig 62.—Knife-sharpener.

Handles, stained.—To remove stains from knife handles rub them with a wet flannel dipped in common salt. If the handles have become very

brown and discoloured, clean with a paste made of powdered burnt pumice-stone and water, and expose under glass to strong sunshine.

Handles, to fasten.—If the blade and handle of a knife have come apart, fill the groove in the handle with powdered resin, then heat the stock of the knife and force it into the handle. When cold it will be quite firm.

Knives, to sharpen.—The convenient revolving knife-sharpener (fig. 62), a little instrument provided with two steel cylinders with grooved edges, through which the knife is passed, has quite superseded the old-fashioned steel. It costs from 1s. 11d. to 3s. 6d., according to size and quality.

Knives, to clean.—In a large family a knife-cleaning machine (fig. 63) is a necessity, but in a small family a knife-board serves the purpose well, and saves the expense of a machine. Knives should be quite dry and clean before they are polished on the board. Wellington knife-polish is the best, but it must be supplemented with that rare commodity vulgarly known as elbow-grease, if a good result is to follow. Knives should not be washed unless they are greasy, but simply rubbed with a soft rag. If they are washed they must never be thrown into a bowl of hot water, as that ruins the handles. They should be put into hot water and soda, but only the blades should be immersed. After having been stirred about, they should be wiped with the dish-cloth and dried. The handles can be rubbed with a damp sponge, and a little soap when necessary.

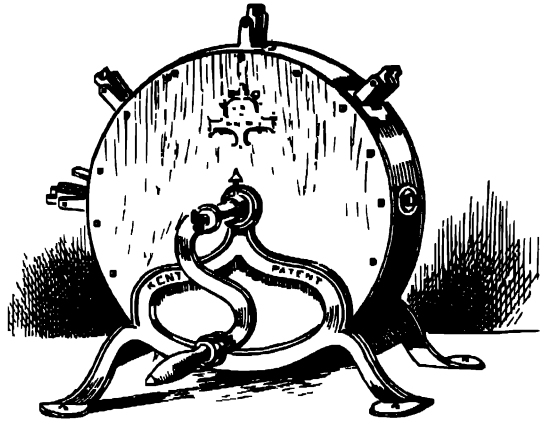


FIG. 63.—Kent's Knife-cleaning Machine for three Knives and Carver

BROOMS AND BRUSHES.

The pantry should be well supplied with brooms and brushes, for, if it is true that "bad work-people always complain of their tools", it is also true that work cannot be done properly and expeditiously without proper appliances. A well-trained maid takes a pride in her brooms and brushes, and is so careful with them that they last a long time, for she knows well enough that a half-worn brush is easier to manipulate and does its work better than a brand-new one. Brooms and brushes, like everything else that is meant for hard wear, should be of good quality, and they are far cheaper in the end, for low-priced ones are always coming to pieces, scattering hairs and bristles broadcast over the carpet and furniture.

Carpet-sweeper.—A carpet-sweeper is indispensable in a large house. It will outlast endless carpet-brooms; it does not injure the pile of the carpets, as an ordinary carpet-broom does, even when dexterously wielded; and it saves an immense amount of trouble, for it gathers the dust as it goes. The price, from 10s. 6d., is not really expensive, for the sweeper will last quite six times as long as an ordinary carpet-broom which costs 3s. to 3s. 6d. Hair brooms cost from 1s. to 5s. each, a good medium quality being 2s. to 2s. 6d.

Banister-brushes.—Banister and stair brushes are both single and double, with hair or bristles. The double one, shown in fig. 64, is much

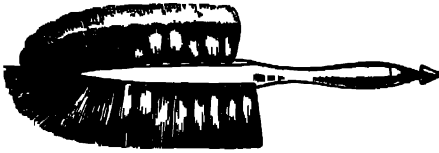


Fig 64 — Banister Brush

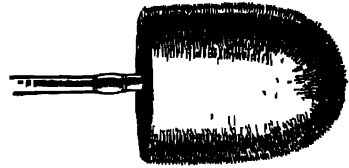


Fig 65 — "Turk's Head" Brush

the best, with whisk one side and hair the other, the two meeting so that the wooden end of the brush is covered, and does not damage the paint on the staircase. A good medium quality costs 2s. 9d.

Wall-brushes.—There are two kinds of wall and ceiling brushes: the "Turk's Head" for walls only (fig. 65), and the double-ended brush that serves for both walls and ceilings (fig. 66). The "Turk's Head" costs from 3s. 6d. to 5s. 6d. with a twelve-foot tin-jointed handle, and the other from

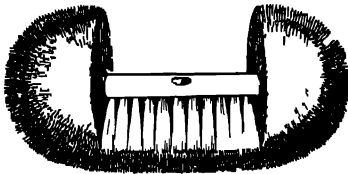


Fig 66 — Double ended Brush for walls and ceilings



Fig 67 — Curtain Broom

4s. 6d. to 6s. with similar handle. Those with stronger brass-jointed handles cost from 1s. to 1s. 6d. more. Shorter handles are also obtainable, but they are not suitable for lofty rooms.

Curtain-brooms.—Brooms for sweeping curtains and draperies (fig. 67) are convenient, and save frequent taking down and shaking of thick curtains. They cost from 1s. 11d. each with plain handle, or from 4s. 6d. with brass telescope handle.

Furniture-brushes.—Furniture-brushes are absolutely necessary, even in small houses where such luxuries as wall and curtain sweepers are out of the question. The double-ended one (fig. 68, b) is best for ordinary use, as the end bristles penetrate odd corners well; but the brush with the handle (fig. 68, a) is best for brushing upholstered furniture. The prices are from 2s. 2d. each with soft bristles. Hard bristles scratch and tear the furniture.

Dusting Brushes.—Feather brushes are worse than useless in a house; they are not of the slightest use for dusting purposes, as they simply flit the dust off one thing so that it settles on another; and the long-handled ones, if carelessly wielded, are responsible for many breakages of fragile ornaments. A hair dusting brush, something like a large paint-brush (see fig. 69), is much more useful. It fetches dust out of close corners and

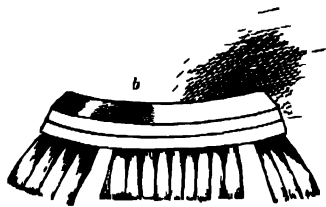


Fig. 68 — Furniture Brushes



Fig. 69 — Dusting Brush.

crannies as nothing else will, and is excellent also for lightly dusting down books. The price is from 6*d.* to 1*s.* 3*d.* A Venetian broom with long, soft hairs, mounted on a light bamboo handle (fig. 70), is invaluable for dusting Venetian blinds, cornices, or pictures. The price is from 1*s.* 9*d.*

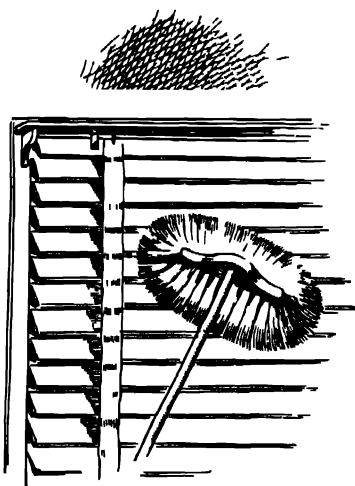


Fig. 70 — Broom for dusting Venetian Blinds, Cornices, or Pictures



Fig. 71 Plate-brush.

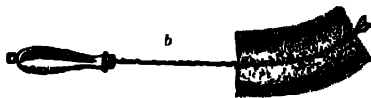
Fig. 72 a, Bottle brush;
b, Decanter brush

Plate-brushes.—Plate-brushes (fig. 71) are of various sizes. At least two are required, a small hard one and a large soft one. Intermediate sizes may be wanted where there is a great deal of plate. The price is 9*d.* to 1*s.* 3*d.*, according to size.

Bottle-brushes.—Bottle and decanter brushes (fig. 72) are very useful in the pantry. Small ones for cleaning cruet casters, oil and vinegar cruses, cost 1½*d.* and 2½*d.* each; decanter-brushes, from 6*d.* to 1*s.*

Boot-brushes.—Boot-brushes are best bought by the set. The cost ranges from 2s. to 7s. 9d. the set according to quality. They should be kept in a wooden box. An ordinary soap-box with fixed lid serves the purpose admirably and holds blacking, polishing creams, and rubber as well.

Blacklead Brushes.—Brushes for grates must be kept in the housemaid's box. A round blacklead brush and three polishing brushes will be required; the latter with hard, medium, and soft bristles. The round brush costs from 2d., and the polishing brushes from 9d. each.

Scrubbing-brushes.—Scrubbing-brushes are of so many shapes and sizes that it is unnecessary to enumerate them, but the housemaid should have several at her disposal: a large one with fibre—not bass—bristles for scrubbing floors, a smaller one of the same kind for shelves and tables, and a small stiff one for the sink. A long-handled brush is also necessary for scouring w.c. pans; and a similar brush with hair bristles should be kept in the bath-room, to brush out the bath after it has been used.

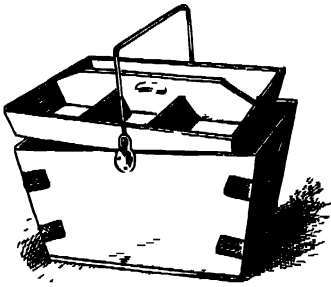


Fig. 73.—Housemaid's Box

Housemaid's Box.—A housemaid's box with movable tray (fig. 73) costs from 1s. 10d. to 3s. 6d. according to size. It should contain her grate brushes, blacklead, polishing-paste, rubber and leather for fire-irons, wash-

leather gloves, and, neatly folded on the top, the large coarse "sheet" that she lays down over the carpet when she is cleaning the grate.

Every brush should have its proper place. All except the shoe and grate and sink brushes, which are kept elsewhere, should be hung in the brush closet, each on its own nail. Brooms should be inverted and placed against the wall, the top of the handle resting on the floor. It ruins the best broom ever made to let it stand, when not in use, with the hair or bristles on the floor.

A step-ladder should be kept in the brush closet or in a corner of the pantry. It should be light enough to be easily carried about the house, but very strong and firm. A suitable one for this purpose, with eight treads, costs 10s. 6d.

THE STORE-CUPBOARD.

The storage of food is a matter which must engage the attention of every careful housewife. Much of the success of the cook's efforts depends upon the manner in which it is done. Almost all edibles are more or less affected by climatic changes, and some impart their odours to their surroundings. Many are particularly susceptible to damp, while others quickly absorb noxious vapours or gases.

It is obvious, therefore, that the store-room should be dry, cool, well

ventilated, and removed as far as possible from any tap, sink, or closet. The window should be covered with wire-gauze or perforated zinc, with the apertures sufficiently small to exclude insects. The various articles should be well insulated from each other, and kept in receptacles as nearly as possible air-tight, in order to prevent any mixture of flavours and deterioration by exhalation.

The fittings need not be either expensive or elaborate. The glass jars in which jams and pickles are sold and those in which French plums are imported into this country form convenient receptacles for sugar, raisins, currants, and peel. Stoneware jars are also useful; but glass jars have the advantage of showing the housekeeper at a glance the quantity they contain, thus not only saving time, but obviating the necessity of exposing the contents to the atmosphere by opening them for inspection. Tin biscuit-boxes may be used not only for their original purpose, but also for bread, cakes, arrowroot, corn flour, soda, and starch, while preserved-meat cans, especially those of the larger size, holding about 6 lbs., should always find a place in the store-room. Spices should be kept well apart from each other, and well excluded from the air. When groceries arrive at the house, they should be turned out at once into their proper receptacles. Flour and oatmeal ought not to be kept in wooden bins or barrels, as is too often done, but in tinned or galvanized iron receptacles, which resist the attacks of mice and are impervious to damp.

In no department of the household are method and order more important than in the store-room. If possible, therefore, there must be plenty of space, together with sufficient shelving to afford a proper place for every receptacle fully exposed to view. There should be no "rear rank"; articles which are not seen are apt to be forgotten, and in any case they entail some time and trouble to get at.

Every jar, bin, and other receptacle should be distinctly labelled with the name of its contents; better still, the name should be painted on it, as labels frequently become detached. A set of scales and weights, and also measures of various capacities, are useful adjuncts. A flour scoop, made to hold exactly 1 lb., can be obtained at almost any ironmonger's for a few pence and is exceedingly convenient. No gas should be used in the store-room. There is always the chance of leakage, and in any case it vitiates the atmosphere when it is burned. Nor should an oil-lamp, of imperfect combustion, be permitted in the vicinity of food, on account of the odour which it gives off. When artificial light is required, if the electric light is not available, a wax or composite candle is the best illuminant that should be employed.

Jams and jellies, in order to retain a firm consistency, should have the coolest situation, if possible near the window or ventilator. Articles in daily use should be conveniently placed so as to be readily accessible; and the larger bins will find their natural position on the floor. It is a good plan to have a smaller cupboard in which a week's provisions may be kept. The mistress can then give out every Saturday or Monday the

quantities that are likely to be wanted in the course of the week. She is thus able to ascertain when any extravagance or waste takes place. She can accurately gauge her housekeeping expenses from week to week, and exercise a watchful supervision over her expenditure.

In a large establishment it is advisable to keep an account-book in the store-room, for the purpose of entering the various items as they come in from the tradesmen and as they go out into the kitchen. In this manner the exact quantity of each class of goods that should be in stock becomes apparent.

For registering daily wants, a slate should be hung upon the wall. Among the miscellaneous articles which should find a place in the store-room, may be mentioned a paste-pot, a ball of twine, a pair of scissors, a hammer, some nails, pens and ink, and writing-paper.

THE LINEN CUPBOARD.

Though women are not called on now, as in olden times, to spin and weave every article of linen for the household use, yet a good housewife takes a real pride in providing an ample supply, and in seeing that all is of suitable quality, and kept in good order and spotless purity. Brides often bring a stock of house-linen as their contribution to the furnishing of the house, and, when this is the case, they must feel particular pleasure in caring for it.

A New Cupboard.—In every house a special place should be set aside for keeping the linen. A well-shelved cupboard is the best place, but if the builder has been unkind in this matter, a roomy, old-fashioned wardrobe is a good substitute, or even a set of book-shelves with a curtain before it. If these too are unavailable, choose a recess in an upper room, and have it fitted with shelves, being careful that they are wide and strong enough to hold such heavy things as spare blankets and counterpanes. Then get a carpenter to make two light wooden door-frames to fit the recess exactly, the outer rims only of wood, the inner panels of cretonne nailed or gummed on the wood. They should be provided with hinges, and should fasten by means of lock and key in the middle. Any carpenter will do the work for a few shillings, and the result will be a pretty and useful addition to the household furniture. Such a linen cupboard lasts for many years.

Linen List.—It goes without saying that the contents of the cupboard should be kept in the neatest and most orderly fashion. If a list of the articles is written out and tacked up inside the door of the cupboard, it will often be found useful. One easily forgets numbers, and in case servants prove careless or laundresses dishonest, it is well to have unmistakable proof of how many articles of a kind there should be. Of course such a list needs constant revision, as old articles wear out and new ones are added. A mistress should know, too, how many sheets and table-cloths are in use,

and how many have gone to the wash; otherwise, uncomfortable discussions will arise with the servants, and sometimes they may be unjustly blamed. On the other hand, articles may vanish without the mistress's being able to trace them.

Marking Linen.—It is a wise plan to have some distinctive methods of marking the household linen. In times of illness or household confusion, strange servants or nurses, when sent to the linen cupboard, often show a talent for fetching the wrong article, and the spirit of a thrifty housewife is vexed by seeing her best table-cloths used for the servants' table, or large-sized sheets sweeping the floor around small beds. To avoid such calamities, it is well to mark all reserve linen or best linen with a device different from the everyday mark—say, with a monogram, or anything that can be easily described and recognized. If separate sheets and blankets are kept for separate rooms, let them have their distinctive badge also. Suppose a certain colour is chosen for each room, the respective sheets, pillow-cases, and towels may have the family initials embroidered on them in the various colours. Or, if white lettering is preferred, let the white-worked letters be lightly and daintily outlined with the chosen colours. This is a foreign method of marking, and very pretty (see also "Laundry", vol. iii.).

Quantity needed.—The contents of a linen cupboard naturally vary according to the size of the family and the number of rooms in the house. For a family of six, consisting of husband, wife, two children, and two servants, the number of articles found in the following list will prove serviceable. The prices are attached to each article as a guide for would-be buyers; they are given from actual experience, and have also been compared with the lists of two leading manufacturers. Of course the state of the wool and cotton markets will sometimes make a difference in different years. The house for which these quantities are provided is supposed to contain four bedrooms, one of them a guest-room. Three blankets are allotted to each bed, and four spare ones are to be kept in reserve for cold nights or extra-chilly people.

SHEETS, &c.

	£	s.	d.
3 Best pairs of sheets, at £1, 1s. a pair	3	3	0
6 Good pairs of sheets, at 12s. 6d. a pair	3	15	0
3 Servants' pairs of sheets, at 5s. a pair	0	15	0
3 Best pairs of pillow-cases, at 3s. a pair	0	9	0
4 Good pairs of pillow-cases, at 2s. a pair	0	8	0
3 Pairs of servants' pillow-cases, at 1s. 6d. a pair	0	4	6
4 Extra fine diaper towels, at 2s. 6d. each	0	10	0
12 Turkish towels, at 2s. each	1	4	0
12 Ordinary huckaback towels, at 9s. a dozen	0	9	0
6 Servants' towels, at 6s. 6d. a dozen	0	3	3
3 Round towels, three yards long, at 4d. a yard	0	3	0
Total	11	3	9

BLANKETS.

	£	s.	d.
4 Under blankets, at 12s. a pair	1	4	0
2 Servants' blankets, at 14s. a pair	0	14	0
4 Best blankets, at 42s. a pair	4	4	0
6 Good blankets, at 37s. 6d. a pair	5	12	6
Total,	11	14	6

TABLE-CLOTHS, &c.

	£	s.	d.
1 Best table-cloth, 3½ yards long	1	1	0
1 Best table-cloth, 2½ yards long	0	18	0
6 Good table-cloths, at 8s. 6d. each	2	11	0
3 Servants' table-cloths, at 2s. each	0	6	0
12 Best napkins, at 1s. 6d. each	0	18	0
12 Good napkins, at 1s. each	0	12	0
6 Glass-cloths, at 6d. each	0	3	0
12 Tea-cloths, at 6s. 3d. per dozen	0	6	3
12 Dusters, at 2s. per dozen	0	2	0
6 Chamber-cloths, at 6s. per dozen	0	3	0
3 Pudding-cloths, at 4d. each	0	1	0
Total	7	1	3

Total amount spent on House-linen 29 19 6

New Linen from Old.—This list is given for the benefit of those setting up in housekeeping. When once the household is started, it will be unnecessary to purchase several of the articles here named. Table-cloths as they wear may be cut down into tray-cloths, or even into napkins for everyday use. Old towels and calico sheets will furnish an endless supply of glass-cloths and chamber-cloths. Dusters can be made from old chintz hangings, muslin curtains, &c. No piece of linen should ever be thrown away. When quite done with for household use, it should be put, neatly folded, in the hospital drawer, which exists in most households. Thence it will usefully reappear when dressing for a wound, burn, or cut is needed. Thrift is a leading virtue in a housewife, and by the skilful handling of odds and ends a careful manager delights to make her home comfortable without fresh outlay. (See also "Household Economy", vol. ii.)

A Small Stock Best.—The above list may seem to some to furnish a small stock of house-linen, but all modern life is opposed to the storing up of large quantities after the habit of our grandmothers. Space is small in modern houses, time and trouble are involved in the care of many things, and even in house-linen fashion alters; so that it is nice to be able to buy new things without feeling that this is extravagant because the stock is large already.

Origin of Linen.—Some knowledge of the materials employed and the process of manufacture will aid in choosing the contents of the linen cupboard. The vegetable kingdom furnishes both linen and cotton. The latter has

been employed for domestic purposes only in recent times, since the increased commerce of our country opened up the supplies of America and India for our use. Even down to the beginning of this century cotton sheets and underclothing were looked on with disfavour. Linen, on the other hand, is one of the oldest articles of domestic use in the world. All Bible students know the frequent allusions made in that book to "fine linen, clean and white". Pharaoh arrayed Joseph in "fine linen" as a mark of honour; the culture of the flax-plant in Egypt goes back to prehistoric times. The Egyptian priests were called "linen wearing" by Ovid, and mummies are found wrapped in cerements wrought, as the microscope shows, from flax.

The flax-plant (fig. 74) grows about 2 feet high, and bears smooth leaves and blue flowers; from the fibres of the stem the flax of commerce is derived. These fibres are first soaked in water to get rid of the outer bark, then beaten and combed (scutching and heckling, the process is called) to separate the woody particles. Next the fibres are carded repeatedly, so as to draw them out into bands of equal thickness and smoothness. Smoothness is the great characteristic of the linen fibres, and one by which they are always recognizable. Flax can be drawn out into threads of almost inconceivable fineness. A cambric of superior quality sometimes contains as many as 60,000 yards of thread to a pound.

Various Kinds of Linen.—The fineness of the yarn determines to what use it will be put. The coarser kinds of flax are spun into ticking, huckaback, drills, and towelling; Barnsley is a great centre for this kind of manufacture. At Dundee a less coarse kind is employed for making sheetings. Damasks and diapers for table-linen and face-towels are produced from a yet finer quality, Dunfermline and Belfast being the chief seats of this trade. The prudent housewife will note these names, because articles may sometimes be obtained both better and cheaper by sending direct to the place of manufacture than by buying at a draper's.

Damasks and diapers differ from linen sheetings in their finer texture and in having a pattern. The designs are introduced during the weaving process, and are therefore as durable as the fabric itself. Diaper is almost identical with damask, except that the pattern is smaller. Damask table-cloths and napkins often show great beauty both of quality and design. A housewife should not grudge spending what may seem a high sum upon her best table-cloths, since nothing sets off a table so much as snowy-white glossy cloths of elegant pattern. Good linen also lasts long, if properly washed and taken care of.



Fig. 74 —The Flax-plant
(*Linum usitatissimum*)

In choosing linen great regard should be paid to the closeness and regularity of weaving. A smooth surface is not the only guide, for this may be produced by pressing and starching. A false whiteness, too, is often given by the use of flour. When a fabric on being handled lets fall a cloud of dust, suspect it at once as inferior. Test the material by doubling it between the finger and thumb and holding it to the light to see the texture. Cheap articles are sometimes made from a mixture of linen and cotton; such mixtures do not wear well. In fact, with house-linen required for long service, cheapness is seldom economy.

For kitchen use, table-cloths and towels of coarse, unbleached flax or hemp answer admirably. They are strong, and will bear the somewhat rough handling they are sure to get, and they do not soil as quickly as the



Fig 75 —Linen Fibres, as seen under the microscope

Fig 76 —Cotton Fibres, as seen under the microscope.

(Both magnified about 170 diameters)

finer and whiter kinds. All table-cloths on being removed from the table should be carefully put in a press, or else laid flat in a sufficiently large drawer. Napkins must be neatly and tightly folded. A little attention not only keeps the linen in use much longer clean, but also contributes to its wearing evenly and well.

Linen Cold, Cotton Warm.—Linen sheets are not used so much now as formerly. They wear longer and remain whiter than any other, but for winter use they are very cold. Under a microscope linen threads (fig. 75) are seen to be quite smooth and round, while the fibres of cotton (fig. 76) are woolly and hooked. The former therefore allow the warmth to escape through them; the latter retain it. Twilled or plain calico sheets are therefore advisable for winter use, and the flannelette or cosy cotton sheeting recently offered to the public forms a luxury for persons who feel the cold. Linen sheets may be reserved for summer use, or for show. On their even, distinct threads it is easy to work a monogram, or a border for the turned-down portion of the sheet; and these bits of dainty needlework add much to the elegance in a house.

Origin of Cotton.—Cotton is obtained from the woolly envelope covering the seeds of several plants belonging to the mallow tribe, all of them producing capsules (fig. 77) in which the seeds lie embedded in a white or yellowish down. The best cotton comes from North America; its fibres possess the greatest length, strength, and silkiness. West India cotton is also good; but the cotton from Hindustan is inferior, though sent to England in large quantities.

A very high temperature is necessary to produce good cotton; and the same plants, if grown a little farther north than a certain latitude, yield an inferior quality of down.

Though in Europe this manufacture is comparatively modern, the inhabitants of China and India have dressed themselves in calicoes and muslins for at least three thousand years. Fine cottons of Indian production were imported to ancient Rome, and the Moors introduced both the culture of cotton and its weaving into Spain in the tenth century. From that country the art passed to Italy and thence to Flanders; and Protestant refugees from the cruel persecutions in the Netherlands brought the manufacture into England about the sixteenth century. Cotton-weaving has been a series of triumphs of human ingenuity; Arkwright, Watt, Crompton, and others perfected the instruments employed, till now "the strong, ever-moving iron arms of the machines will work any pattern you select, and in as many colours as you choose, and do all with celerity, dexterity, and skill; and with the speed of race-horses transform a raw material, originally as cheap as thistle-down, into endless useful and beautiful fabrics" (Professor George Wilson).

Tests of Quality.—In cotton, as in linen, the tests of quality are the closeness and evenness of the woven threads, and their freedom from knots. A very narrow calico is seldom a good one, though the widest-woven calicoes are of course only appropriate for bedding. The finer sorts of calico are bleached to a beautiful whiteness, but the bleaching is considered to lessen the strength of the material. A good, well-woven, unbleached calico is very suitable as sheeting for servants' and children's beds: it washes gradually almost white, and is warmer than the bleached fabric. Both bleached and unbleached calico, like linen, often contain an undue quantity of what is termed "dress", that is, starch or flour, added to disguise a poor texture. Such materials, as was said before, had better be avoided.

Cheaper by the Yard.—Sheets may be purchased ready-made, or bought by the yard and made up at home to fit the beds for which they are intended. In the latter case the material is likely to be of better quality.

In speaking of linen table-cloths, it might have been remarked that



Fig. 77.—Capsule of Cotton-plant
(*Gossypium herbaceum*)

these too may be procured by the yard; they will come cheaper so, and for everyday use will answer very well. But the pattern in this case necessarily is not continued at the two ends, so for better occasions, when beauty is an object, the table-cloths woven in one, of distinct and symmetrical design, must be preferred.

Wear and Repair.—When sheets begin to wear it is usually in the middle. Before thin places become holes, sew the two sides together, and slit the sheet up the middle and hem it to form fresh sides. When the sheet again needs repair, sew the top and bottom together and slit it across the centre and hem. After this process has been followed, a sheet may be fairly said to have served its time, and out of the fragments that remain china-cloths, &c., may be made.

Some careless laundresses are given to pinning, and, consequently, tearing, the corners of the sheets. When this has been done once or twice, the result is a ragged corner, which no mending can make really nice again. As a preventive, a little piece of broad strong tape may be sewn for two inches or more round each corner. It should be laid flat on the material, and the inside edges hemmed, care being taken to make it set neatly.

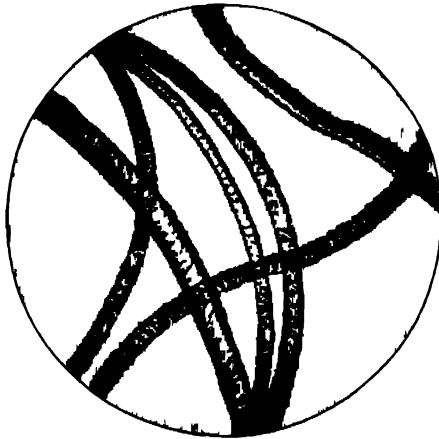


Fig 78.—Wool Fibres, as seen under the microscope.
(Magnified about 170 diameters.)

For darning linen sheets and cloths linen thread should be used; the flax thread, or flourishing thread, so much sold for embroidery purposes, answers well. It mixes with the material much better than the ordinary darning cotton. (See also "Darning" and "Mending", vol. iv.)

Blankets, their Origin.—Blankets are among the most valuable contents of the linen cupboard, and should therefore be selected and treated with great care. They are made, as everyone knows, from the wool of the sheep. This animal,

under favourable circumstances, produces fine, soft, short hairs, which mat closely together, forming a warm, compact material. In our climate the sheep does not develop this hair sufficiently fine, and the best wool comes from warmer countries—Spain, Saxony, and Australia. The filaments of wool, when viewed under the microscope (fig. 78), appear covered with scales, which, in the process of weaving, cling closely to each other like hooks. The more closely these fibres intertwine, the firmer and warmer is the material produced.

Blankets have been long manufactured in England; the chief seats of the trade are Dewsbury, Wakefield, and Witney.

Tests of Quality.—Wool in its raw state contains a great deal of animal grease and brown colouring matter, and the getting rid of them is

one of the chief processes in its manufacture. This makes bleaching a necessity for wool.

In the choice of blankets touch is a great guide. A good blanket should have a soft, full, silky feel under the hand—any harshness implies a mixture of cotton—and should not be thin or coarsely woven. Blankets in their manufacture are treated somewhat differently from flannels. After weaving, a roller studded with brass pins is passed over the surface of blankets to draw out and raise the woolly fibres. This process makes the fibres much softer and warmer, and also affords a test as to quality. If the surface fibres are so closely interwoven that it is not easy to pull them out, and if, when pulled out, they show considerable length, the blanket is made from long-fibred wool and is of good quality. But if these hairs are short and break off readily, the blanket has been badly woven from short, inferior wool. By holding the fabric to the light one may also form an idea of the style of weaving.

Protection from Moths.—Some housekeepers prefer red blankets, as the alum, which is generally employed to fix the red dye, is considered a preventive against moths. These insect pests are much to be dreaded in connection with store blankets, and no adequate cure for them has yet been found. Insect-powder strewn between the folds may be tried, and may prove effectual, or the blankets may be wrapped in newspapers, as the smell of printers' ink is said to be objectionable to the little creatures; but the best remedy is to leave nothing woollen lying undisturbed too long. Every few weeks take the store blankets out, shake and examine them, and then put them by with the above preventives, or with camphor; that is all that can be done. Naphthalene is also an excellent preventive.

Gray blankets are said to be very attractive to moths, perhaps from that strange instinct in the insect-world which makes them quick to discover any means of concealment. A gray moth on a gray blanket is well hidden.

Perfume Useful.—A linen-cupboard, when neatly kept, is one of the pleasantest places in a house. Our ancestresses' plan of strewing bags of dried rose-leaves, lavender, and verbena about the shelves gave a delicious fragrance to sheets and pillow-cases.

THE FURNISHING OF FLATS.

Flats have become extremely popular with the dwellers in our great cities. The fact that rates and taxes are usually included in the rent is regarded by many as an important consideration in comparing the relative merits of flats and houses. Moreover, while away for a holiday the tenant can lock up his flat and feel that it is perfectly safe, especially when there is a care-taker or hall-porter. But, unless very expensive, flats

are apt to be cramped, every inch of space being used for a room of some kind, with nothing in the way of hall, cupboards, or box-room.

A MODERATE-SIZED FLAT.

The accompanying plan illustrates a well-arranged flat of moderate size, of a type to be found in recent London buildings. The hall, so often dark, is here lighted from the window between kitchen and larder, and the drawing and dining rooms can be thrown into one. In older buildings the

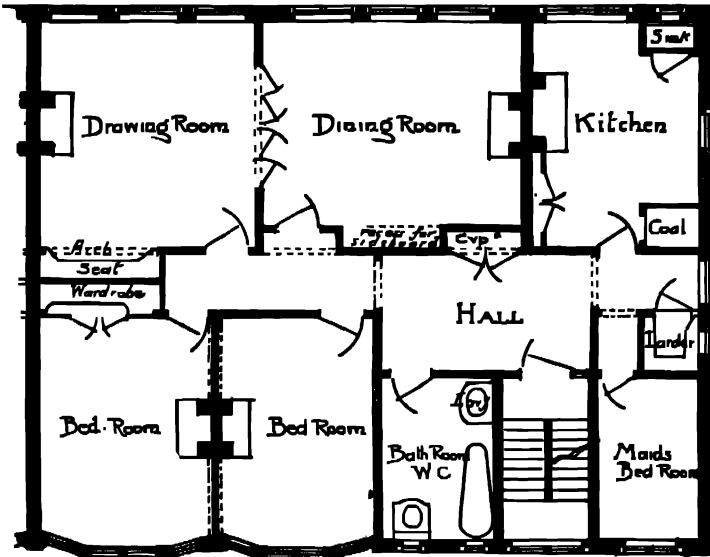


Fig. 79.—Plan of One of a Pair of Flats having a Passage on Each Side of the Pair.

arrangements would be less convenient, and the windows would almost certainly be smaller.

Dining-room.—In the dining-room the walls might be either painted, or else covered with an almost plain paper of the palest Indian-red, the wood-work being painted a darker shade of the same colour. The furniture could be of dark oak, as this tone can be copied by means of judicious staining on fitments made of deal. Six small chairs will be required; with plain or slightly-carved frames and rush-seats they may be bought for 14s. 6d. each. Two comfortable arm-chairs for the fireside, covered with tapestry, will cost 45s. each, and a good dining-table about £4. A writing-table with a high chair in front will go before the window, and a bench, as fig. 80, on each side of it. These can be made in the following manner. Procure two deal boxes about 15 inches high, 16 inches wide, and 3 feet 6 inches long; screw to the back of this a framework of three panels with moulded top to form a high back, then screw to the face of it another framework of three panels with anaglypta or lincrusta linen-fold panels, to give the effect of carving. A skirting board is needed at the bottom,

and a moulded lid to form seat. Then the whole should be stained dark oak. For cheapness of construction the back might be simply a piece of lincrusta panelling fastened to the wall by a wood moulding at top and wood slips at sides.

As there will certainly be no linen-press in the flat, a cupboard for the



Fig 80 —Home-made Bench with Lincrusta Panels for Dining room.

purpose must be constructed in a fireplace recess. This may sound somewhat extraordinary, but dwellers in flats are compelled to resort to many contrivances of the sort. A suitable cupboard would be a double one, the lower part being used for heavy things, such as sheets, table-cloths, and towels, while pillow-slips, fancy cloths, serviettes, and doyleys can be put in the cupboard above. One cupboard should be placed above the other, but a space of about a foot may be allowed between, the sides being connected by curved brackets. The top of the lower cupboard can be used for a display of silver and china, such as one sees on sideboards. A similar cupboard in the other recess can be used for glass and china, and a small dinner-wagon will then complete all the furniture necessary for the room. The cupboard fittings can be made of deal, stained oak, and ornamented with quaint iron fittings.

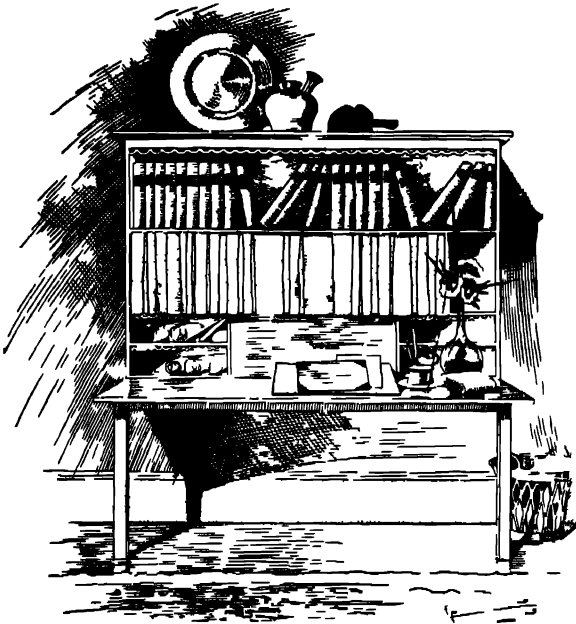


Fig 81 —Home made Escritoire

seats would form an admirable combination. It is possible to buy for £6, 6s. a pretty little suite in dark-stained mahogany with pale-green brocade seats, comprising a settee, two arm-chairs, and four small chairs, and two green-stained wicker chairs upholstered in green-and-gold chintz could be obtained for 30s. each. With a long low box ottoman covered with gold chintz for the front of the window, there would be sitting accommodation for twelve persons, as many as the room would hold. The box ottoman would serve as a useful receptacle, and if there were a piano in the room, a similar but higher ottoman for the seat would contain all the music, both loose and bound. Three little tables at 10s. 6d. each, and a bamboo table with flaps, price 8s. 6d., would be wanted.

Drawing-room.—

The drawing-room will not want many fitments, because, except for chairs and small tables, it must be left as clear as possible, being the chief room used for entertaining. For this reason it is best to dispense with cabinets and what-nots, and to use the fireplace recesses and the other two corners of the room for the display of china and books. The walls might be yellow and the wood-work white, with which melon-green draperies and chair-

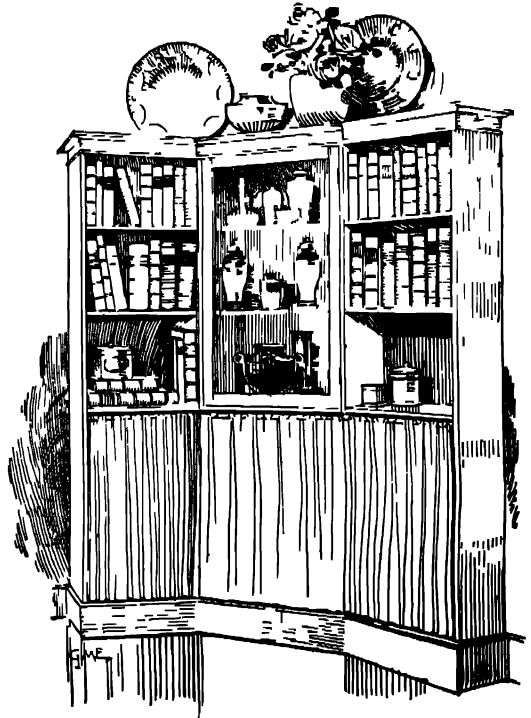


Fig 82 —Fitment for Corner of Drawing-room.

In one of the recesses by the fireplace there might be a home-made *escritoire*. This is made by fixing to the wall three narrow shelves above and one broad one below, the last supported by two legs in front. Between the top and second shelf there is room for a row of books, and on the front of the second shelf there should be a brass rod holding a curtain of yellow silk which will fall to the third shelf, on which papers can be kept. Between the third and fourth shelf (which is the broad one to be used as a desk) there should be small compartments for stationery. The other recess

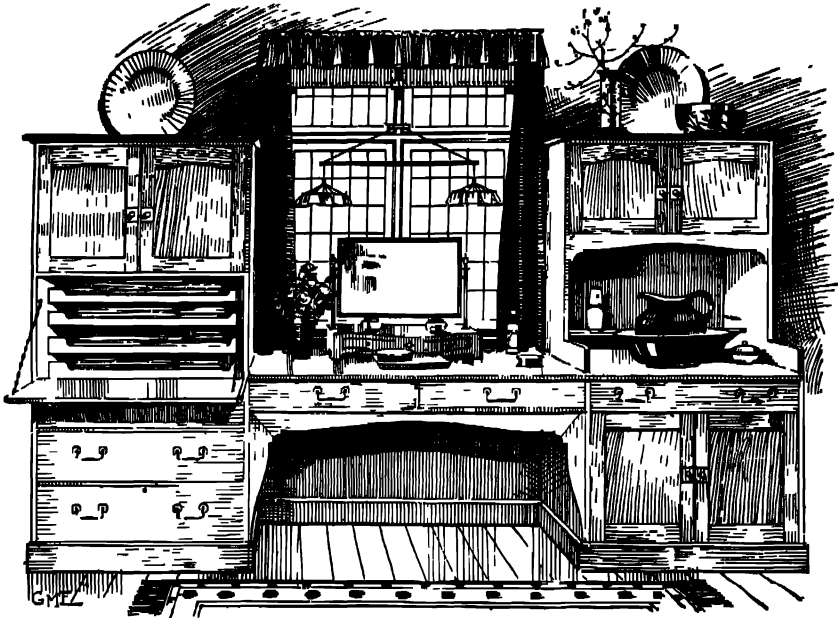


Fig. 83.—Fitment for Side of Bedroom.

may be filled with a panel of looking-glass, with a drapery of silk round the top and sides.

If space permits, across an angle of the wall opposite the fireplace an angle fitment, as fig. 82, might be fixed, having a curio cupboard with glass door in centre and open shelves at the sides for books, the lower half consisting entirely of shelves that could be used for unsightly odd papers and magazines, &c., which the silk curtain would cover. The top could be decorated with vases for flowers and some repoussé copper plates.

Bedrooms.—The bed should be placed with its foot to the fireplace, and a corner wardrobe should be fitted if none is provided by the builder. The fitment shown above is intended for a room having a comparatively narrow window. On the left side, reaching from the window to the wall, there are three deep drawers, a flap enclosing four trays to slide out, which flap can be used as writing-table, and at the top a double cupboard. On the right a similar double cupboard surmounts the wash-stand recess, which is covered in green linoleum fastened with copper studs to the wood-work.

The portion immediately in front of the window has a shaped under-framing, two useful drawers, and a roomy flat top for use as dressing-table. The toilet glass standing upon it is one of the many pretty Georgian designs that harmonize with any kind of simple fitment. A two-light wooden electric-light fitting is suspended immediately above, and with curtains of green casement cloth, and copper plates and ornaments on the tops of the cupboards, a very satisfactory and complete substitute for the ordinary bedroom furnishings is obtained at very small cost. The whole fitment may be stained green against a wall-paper of white with pink chintz pattern; or it may be enamelled white to go with almost any paper.

Hall and Passage.—A small oak umbrella stand should find a place in the hall, and a chair of the same wood for the accommodation of waiting messengers. A few hat-pegs should be placed in the passage.

A SMALL FLAT.

The second type of flat (fig. 84) is much more circumscribed. Assuming that the occupants of so small a flat would not have much money to expend on furniture, some time, trouble, and ingenuity would have to be employed in making it into a comfortable home.

Dining-room.—We will suppose that the larger sitting-room will be used as a dining and living room. A deal-topped table with turned legs stained to a mahogany tint will cost but little, and fairly comfortable chairs can be purchased at any price from 6s. 6d. upwards. Very inexpensive English art carpets woven in squares are to be had in excellent colours, and one of these should be chosen to harmonize with the scheme of decoration of the room.

A kerb and fire-irons will cost but a few shillings, and a coal-scuttle can be had for 5s. There remains the question of a side-board, and this can be contrived at very small expense by purchasing a book-case some 3 feet high and 5 or 6 feet wide. The top of this can be used for a

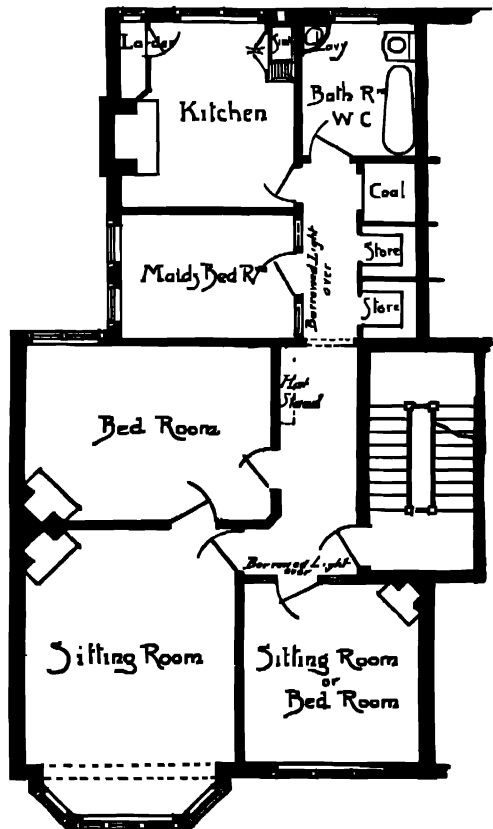


Fig. 84.—Plan of Small Flat.

sideboard, and the shelves will accommodate the etceteras of the table, such as napery, cruets, glass dishes containing preserves, &c., the whole being veiled from view and protected from dust by a neat curtain made of some dainty cretonne not too light in colour. This, run by means of rings on a slender brass rod supported by a hook at either end, is a convenient makeshift until the young couple are able to afford a real sideboard.

It is quite possible, however, to pick one up second-hand at £3 or £4, and it is certainly a great advantage to have one with a drawer, two closed cupboards, and last, but not least, a good lock. The amateur carpenter need not be defrauded of a job! He can put up strong shelves in the recess

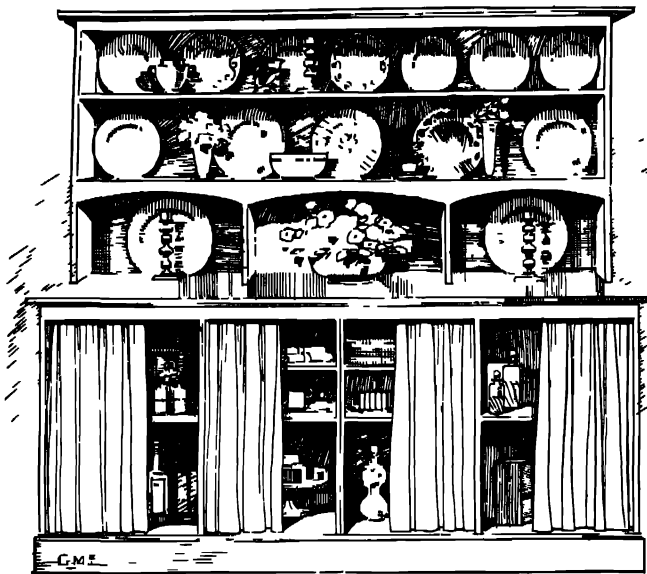


Fig. 85.—Sideboard Fitting for Dining-room of Small Flat

beside the fireplace. These will hold books, and the top can be stained to a dark colour and will form a stand for flowers, a lamp, pottery, or photographs. The shelves need not be fixtures. They can rest on pieces of wood nailed to the wall at either end.

There is a great fancy for dressers as sideboards, and our illustration shows one of these with a fine capacity for holding plates on the shelves, and useful glass and china behind the curtains veiling the lower part.

A couple of comfortable chairs should be part of the furnishing of the dining-room. Cushioned wicker is better than nothing, but in these days of cheapness it is possible to buy a very good stuffed arm-chair for about 15s. There now remains the question of window curtains, and also the more expensive one of a writing-table and a small serving-table, on which the maid can rest the tray when bringing food into the room.

To make the fitments required in this room, six sugar boxes must be procured from a grocer, and some lengths of deal planking, not too thick,

from a carpenter. Place here four sugar boxes on end side by side, facing the room. Each should have a shelf in the middle, thus making eight divisions. The interior should be made as smooth as possible and papered. The boxes must be securely screwed together, have boards nailed on to form a top, and an apron-piece right along the front immediately under the top to receive the small brass rods on which curtains of serge should run. The upper part is constructed entirely of plain $\frac{1}{2}$ -inch deal planks, one cut to



Fig 86 — Fittings for Dining room, forming Escritoire and Book case

form three arches as shown in drawing. All the exposed wood-work must be planed and sand-papered to form a perfectly smooth surface, then sized and stained. The shelves and sideboard top, decorated with old pewter, china, or silver, have a very beautiful effect, and it will be found that a quite surprising quantity of groceries, wine, glass, china, and table linen can be stored away inside the lower part.

Drawing-room.—The drawing-room, as will be seen from the plan, is somewhat larger than the dining-room. The walls here might be distempered turquoise-blue and the wood-work could be painted white. The other wall may be occupied by an escritoire and book-case (fig. 86). Set two sugar boxes, with the open top outwards, about 20 inches apart,

and screw above them some boarding to form a table; make doors to fit the openings of the boxes and shelves within them. The upper part can easily be put together, as shown in the drawing, by an amateur carpenter. The moulding for the top may have to be cut by a professional, and will cost about a shilling, or this part may be left plain as on the sideboard fitment. Skirting boards should be fastened to the base of the boxes, and the whole fitment stained to match whatever furniture is used in the room. The cheaper treatment of curtains in place of doors can, of course, be employed here as in the suggestion above for sideboard. Again, as the outlook will probably be uninviting, there could be two thin rods fixed across the window-frame, one at the top and one at the bottom, and two blinds of yellow-and-white muslin gathered on to the rods, thus quite covering the window without in any way preventing its being opened. The room may be greatly brightened by a judicious introduction of yellow jute linen draperies. This fabric can always be bought for about 1s. 9d. the yard, 50 inches wide, and has a most silky appearance. It might be used for long window-curtains, for a portière, and for a mantel-piece drapery, and, with a blue art carpet on the floor, the room will look pretty at once. A very useful item in the furniture would be a box ottoman (see fig. 87), which would hold all the household linen, and also make a comfortable seat for two persons. Two or three small tables, and five or six chairs, three of them wicker with home-made cushions, would make the room look furnished. Good engravings or etchings can be bought at very moderate prices and give a finished appearance that nothing else can impart to a room.

Much of the charm of the room depends on the treatment of the windows. The expense of fitted blinds may be avoided by arranging curtains to draw across when the lamp or gas is lit, and a drapery of inexpensive art muslin can be put up to shut out curious glances in the daytime. The curtain may be of the patterned linen jute material already mentioned, or a pretty chintz or cretonne. Neither of these would make the room too dark if drawn to exclude the sun. Whatever chintz or cretonne be chosen, the same should be used for covering the wicker arm-chairs and the box ottoman. A "squab"—the upholsterer's word for a stuffed cover—can be made for the latter with unbleached calico stuffed with flock to the thickness of two inches, and then roughly quilted across and across. This can make an outer cover of jute or cretonne.

Bedroom.—The bedroom is often small, and to gain enough space to move about, the bedstead must be placed with one side against the wall and the foot towards the window. Besides this there is only room for one piece of furniture, a combined wash-stand, chest-of-drawers, and dressing-table, which can be bought in hazelwood for £4, 10s. Where there is any available space on the walls, pegs can be fixed up with a wooden shelf above them, from the edge of which a cretonne curtain can be hung for the purpose of preserving the clothes from dust. Small box ottomans covered with cretonne will hold hats, and may be substituted for chairs where space

is so valuable. If the walls are distempered pink, the hangings made of pretty blue cretonne, and the floor covered with cream matting, the room will look pretty, but it must be kept scrupulously neat, as the luxury of untidiness may not be indulged in in any part of a small flat.

Other Rooms.—The bath-room can be used as a dressing-room. For this purpose there should be a hanging-glass, price 4s., with two shelves below for brushes and combs, and a tripod wash-stand of enamelled tin, with earthenware basin, soap-tray, towel-rail, and can, which may be bought

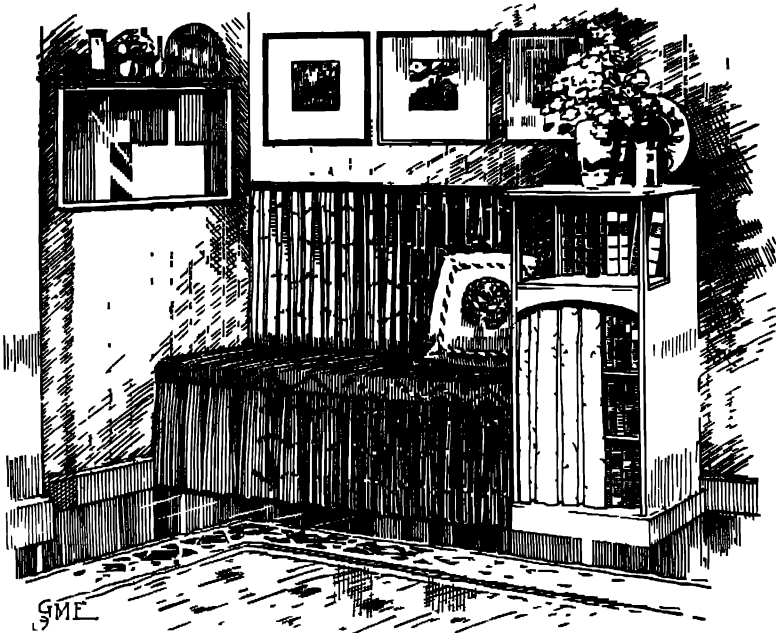


Fig 87 —Box Ottoman and Book-case for a Small Drawing room.

complete for 10s 6d. Above the bath itself there should be a shelf for soap-dish, sponge-basket, water-bottle and glass, and hot-water can. The secret of making a tiny flat comfortable is to have every convenience in as small a space as possible.

The kitchen, besides the dresser, usually a fixture, will only require a table and two Windsor chairs, but it should have as many shelves and cupboards as space will allow.

Flats for Occasional Residents.—It must not be supposed that a small flat is necessarily inhabited only by those who are not well off. Many people possessing country houses own a tiny flat in town, preferring it to a hotel on account of the privacy which it secures. Such flats sometimes have dining-room, drawing-room, and bedroom on one side of the hall, and kitchen, bath-room, and servant's room on the other. In one flat of the kind the drawing-room is furnished with Sheraton chairs and settee, Vernis Martin cabinets and a pianette, the walls being panelled with

rose-pink brocade. The dining-room is in Chippendale style, with only chairs and table, as there is no space for a sideboard. The bedroom is French, with draperies of pale-blue silk and white lace, and the fitment furniture enamelled white. The walls of both kitchen and bath-room are covered with a white tile-paper, which looks most dainty and fresh.

The Larder.—Among the disadvantages of flats is often the want of proper larder accommodation. When it is possible to hang up a meat-safe in a fairly accessible position outside a window, it is well to do so, but it must be out of reach of any sunshine.

The Dust-bin.—Many flats are furnished with dust-shoots, down which all ashes, sweepings, and parings of vegetables, tea-leaves, egg-shells, &c., can be thrown. This is a great accommodation, particularly in cases where the range is heated by gas. With a coal fire it is possible to burn all such remnants of the food supply, but with gas it is out of the question, one of the very few objections to gas as fuel, the cleanliest and best next after electricity.

DRAPERIES AND HOME UPHOLSTERY.

CURTAINS AND DRAPERIES.

Choice of Materials.—The consideration of curtains and draperies may be conveniently divided into three stages, viz. choosing, making, and fixing. Each stage is important; perhaps the most important is the first. The material must be suited to the purpose; otherwise no amount of care or skill in the construction will produce a satisfactory result.

For wall or floor covering, where the surface is plain, design is almost essential; but in curtains, as the fabric is gathered into folds, softness of texture counts for more than design. In many furnishing houses inexperienced salesmen ignore this consideration, imagining that colour and design, although associated with hardness of texture, will yet make graceful hangings.

In the time of our mothers and grandmothers the choice of curtains was a very easy matter, because the range of materials was extremely limited and the ideas regarding household decoration were eminently simple. Now the range is infinite, and public taste during the last half-century in matters connected with furnishing has advanced enormously. Moreens, reps, old-fashioned damasks, with their stiffness of texture and crudeness of colour, are out of date, their places being filled by velvets and plushes, tapestries and cretonnes, chintzes and muslins, in almost confusing variety.

When dealing with the making and fixing of curtains, it will be necessary to consider separately the dining-room, the drawing-room, the bedroom, and the hall. In the matter of choosing it is convenient to follow the same order.

If furnishing throughout, go to a good firm, where not only value for expenditure, but also skilled advice and assistance in the selection of the various articles, can be relied upon. Procure patterns of the carpet, the furniture, and the wall-coverings, and with their aid make a selection of the most suitable materials for curtains. Before finally deciding, when practicable try the effect in the apartment where they are to hang.

In the dining-room, which may also be the sitting-room, a good solid material and colouring are the most serviceable. A pretty effect may be obtained by either harmony or contrast, and both may be employed in

different rooms, bearing in mind that harmonies are more restful to the eye, whilst contrasts tend to produce an impression of cheerfulness and brilliancy.

If harmony is decided upon, select the dominating colour in the carpet, which may be reproduced in a lighter shade on the walls. Make this the shade of the curtains, if the material is plain; if figured, let it be in the body-colour, the pattern being formed by a lighter shade of the same colour.

Charming effects may be obtained by skilful contrasts. For example, a dark-blue carpet and walls go well with terra-cotta curtains, or *vice versa*; or a lighter blue may be associated with brown or gold. The various shades of olive-green combine with almost any modern colouring, while deep-crimson and maroon may be contrasted with buff or brown or gold. Should any doubts exist concerning the effect of a contrast, study a good tapestry or carpet in which the colours are blended by skilled artists.

For dining-room curtains at a moderate cost, nothing is better than a thick tapestry. It requires no lining, and may be had in $\frac{1}{4}$ and $\frac{3}{4}$ widths, which may here be interpreted as one and a half and two yards wide respectively. The greater width should invariably be selected, for curtains always look best when hanging in full folds.

Soft serges, various kinds of velvet, plushettes, and chenilles are all suited for dining-room curtains. Avoid the cheap jute fabrics; the colouring is fugitive, and the weight causes them to tear at the top. Bolton sheeting, which may be had in various colours, makes excellent and cheap curtains.

For drawing-rooms the lighter makes of tapestry, plush, Roman and other satins, cretonnes, and the finer makes of damask are all suitable.

For bedrooms, cheerful hangings should always be selected. The necessity of frequent washing or cleaning, however, should be borne in mind, as the atmosphere of the bedroom, where so much of one's time is spent, should be kept as pure and sweet as possible.

Washable muslins, lace, and net are always suitable here, together with pretty dimities, chintzes, cretonnes, and—perhaps most suitable of all—art linens. The last are made in numerous artistic shades, and wash or clean; it will be seen subsequently what pretty effects may be obtained with them for bedroom hangings.

The hall may be draped with material similar to the dining-room. Here, however, draught-excluding properties are necessary, and in view of the style which will be recommended for hall curtains, a thick, soft, heavy material should be selected.

When choosing lace or muslin curtains, always give a preference to soft ones, as the graceful styles of draping here illustrated will be quite unattainable if the curtains are of a starchy nature.

Curtains should never be selected hurriedly, as if they were an unimportant matter. Nothing adds so much to the comfort and beauty of a room as graceful drapery.

Dining-room Curtains.—For making curtains it is necessary to procure—in addition to the material—lining, and fringe (if they are required), suitable thread, hooks, and a piece of chalk, which may be bought at the tailor's. A three-foot rule for measuring is also useful.

A simple pair of serge curtains, trimmed with an edging or ball-fringe, is suitable for the dining-room. They should be cut squarely, five inches longer than the height of the pole from the floor. A simple plan for "squaring them" (as it is called) is to lay the material on the kitchen table, and, after arranging it so that the edges correspond, to draw a line across at the top and bottom with chalk. The floor-cloth in the hall, or even a square of carpet, may be utilized for the same purpose.

If the fringe has a double or binding heading, sew it round the two sides and bottom of the curtain; if there is only a single heading, baste the edges of the curtain, turned over on the right side, and sew the fringe over it. Care must be taken not to tighten the fringe in sewing; otherwise the edge of the curtain will have a drawn appearance. As it must be put on easily, about half a yard more of the fringe will be required, with some materials, than the actual measurement of each curtain. The next thing is to cut a tape of the width that the curtain will be when finished. Make a heading by turning down about two inches of the curtain at the top, towards the wrong side, and running a drawing-thread through it; the thread must then be pulled in to the length of the tape, and fastened securely. Lay the tape along the rough edge of the heading, and sew it on with a row of stitches along each side, being careful to see that the gathering is done regularly. Sew on the requisite number of hooks, and iron out any creases that may have appeared.

When the fringe is dispensed with, a woven or printed bordering may be sewn on about two inches from the edge, or one or two rows of antique braid may be applied six inches from the edge and twisted into a pattern in the corners.

Another method of treating curtains of serge or other heavy material, especially if long, is to add a dado of figured or plain velvet; but this has to be done very carefully, the velvet being laid upon the serge; unless the object is to increase the length, when the two materials are seamed together and afterwards lined. Should the curtain be from three and a half to four yards long, a seven or eight inch frieze about five inches from the top would

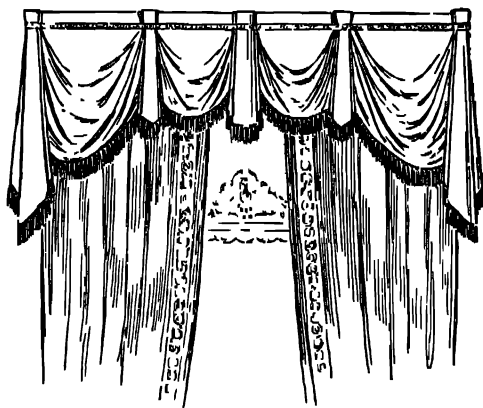


Fig 88 —shaped Valance, bordered Curtains, and "Duchesse" Blind.

be an improvement; or the curtain-material may be turned over about a foot at the top and finished with a cut fringe.

Another effective way of draping a long window is to add a shaped valance, as shown in fig. 88. The shape is first cut in stiff buckram, and

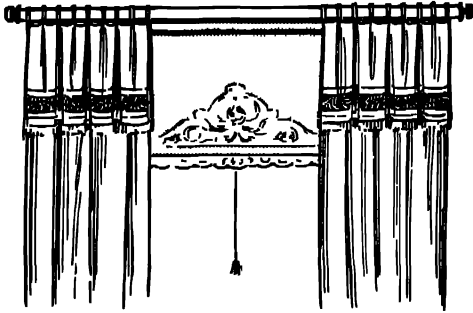


Fig. 88 — Turn-over Top Curtains.

the material is arranged on this, then cut to the required shape, allowing about an inch for turning over. Line it and nail it to a narrow board, which should carry the rod on which the curtains run, and sew or tack a line of gimp or braid to hide the nail-heads.

Drawing-room Curtains.—

In the drawing-room there is more opportunity for variety of design. A suitable pair of curtains may be made of tapestry or any of the other fabrics already suggested.

They should be lined, and, if the tapestry is very thin, interlined with some cheap soft material. If fringe be used it should be sewn to the tapestry, and the lining then hemmed all round the heading of the fringe. To avoid dragging, the latter must be put on a little full.

A graceful way of draping a straight window is shown in fig. 90. In this design the pole is used for suspending the drapery, and a small separate rod is fixed behind for the curtain. This

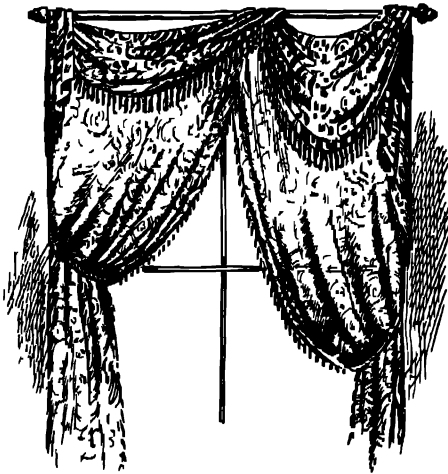


Fig. 90

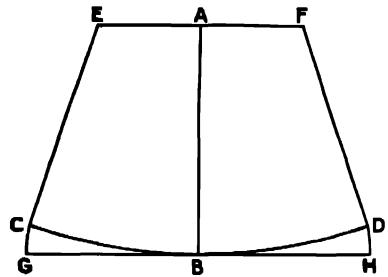


Fig. 91

drapery, apparently in one piece, is really composed of four. Anyone who knows how to make it will know how to make almost any kind of drapery. For this reason the method is described in detail.

First of all determine the width and depth of each part. In ordinary cases the deepest festoon should be about one-fifth the height of the window. Take a picture-chain and measure the top and bottom line of the

space to be occupied by this festoon, cut off a piece of material equal in length to the bottom line and in depth twice the finished size, as shown in fig. 91. Let AB equal twice the finished depth, GH the bottom line, and EF the top line. The bottom is shaped by drawing from point B with radius BG the arcs GC and HD . On these arcs make GC and DH a sixth of the distance of B from G or H . Produce the perpendicular AB through A . Find a point in it and a radius that will describe the arc CBD , and the festoon is ready for cutting. This rule is applicable to all festoons, except such as are of very irregular shape, which had better be left to the professional.

The tails are very simple; they may be made any depth, and are shaped as in fig. 92. Of course, one must be cut for the right and another for the left. Each when extended should measure in width at least four times the

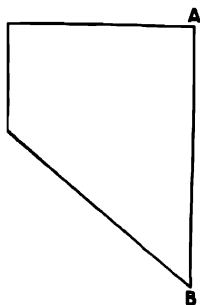


Fig. 92.

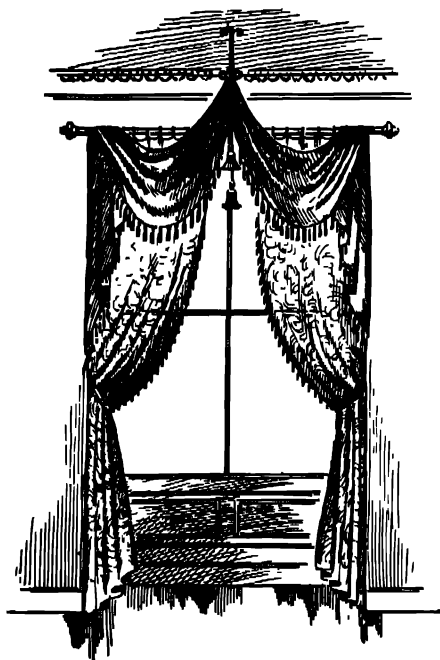


Fig. 93.

pleated size. The bottom line may be more or less oblique according to fancy. A very good rule is to have it at an angle of about 45° to the sides. Apply the fringe and lining, pleat up the tails, draw up the sides of festoons CE and FD to a space of about six inches, and then join the various parts over the pole as represented in fig. 90. In such a design it is advisable to arrange one curtain high and the other low, in conformity with the lines of drapery.

Variations may be obtained by making the festoons of equal size, raising the centre, and holding it up with a cord and tassel depending from the ceiling, as in fig. 93. In the case of a wide window, three festoons either of equal or of unequal width and depth may be introduced.

In fig. 93 the small additional rod for the curtains is dispensed with. They are suspended from the pole, and where the drapery coils over the pole at the ends they are fixed to hooks fastened to the architrave.

A neat way of suspending the cord from the ceiling is to procure an electric-light fixing of copper or brass. It should be attached to the ceiling two or three inches in front of the line of the pole, so as to allow the drapery to hang freely.

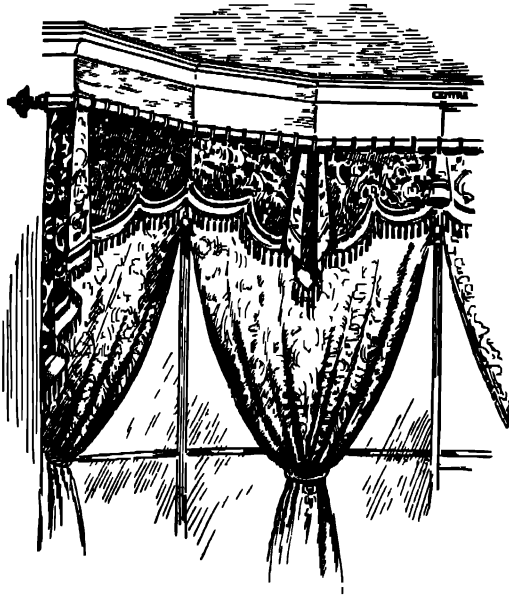


Fig. 94

cession of tails. It may be shaped at the bottom simply or elaborately, but in either case the design should be made to correspond with the various angles of the window.

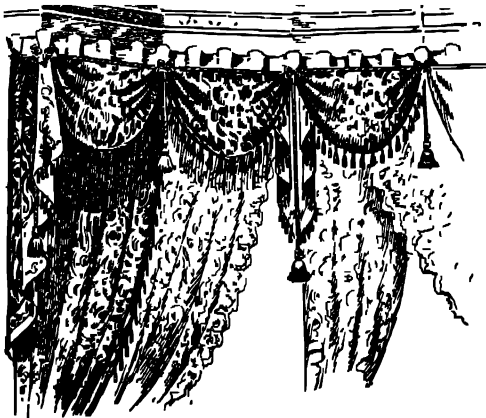


Fig. 95.

frilled or other heading, may be substituted for the pole without detriment to the design.

Fig. 95 represents a festooned drapery suitable for an oriel window.

In making up draperies one should be careful, when sewing on the fringe, to avoid stretching the bottom line, and to draw it in very slightly; otherwise the form of the bottom fold will be bad.

Curtains for Oriel Windows.—The oriel window now so common, although by the amateur considered a formidable undertaking, is simply a combination of several straight windows. Fig. 94 illustrates a simple way of treating one. The design consists of a geometrically-shaped valance with a succession of tails. It is fixed to the front of a lath four inches broad, from the under side of which the curtains are hung, the pole being fastened in front as a finish. A thick cord, or a

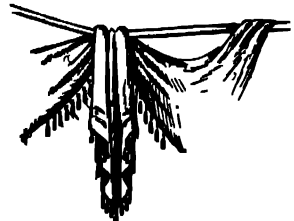


Fig. 96

Instead of being thrown over a pole, as in fig. 96, it is tacked to the front of a lath. When simplicity is wanted, the tassels and the tails, except at the outside corners, may be omitted.

Fig. 96 shows how to make up draperies for coiling over oriel poles. The tails here, and at the inside angles of the festoon in fig. 95, are shaped like those in fig. 92 doubled, A B being the centre line.

Hall and Door Curtains.—In rooms with draughty doors, a curtain fixed to the inside is a convenient arrangement. Moreover, if artistically made, it is very effective. These door curtains may be plainly made of serge, diagonal-cloth, tapestry, or velvet. Embroidery may be added if something more elaborate or fanciful is required. The curtain shown in fig. 98 is a good one for the purpose. It can be easily raised or lowered, the folds falling gracefully into shape without any trouble. It must be at least half as wide again as the door, and of a soft

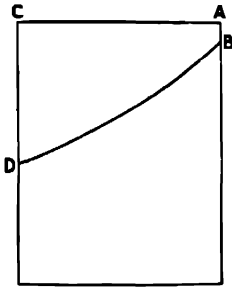


Fig 97.



Fig 98.

draping material. When in position it should merely touch the floor; if longer—unless suspended from what is known as a rising-rod—it will get underneath the door when opened.

When the curtain is fringed, before drawing up the head, spread it out flat on the floor, the wrong side up, from the top of the back corner mark B, distant 9 inches from A, and on the front let CD be equal to about 4 feet. Draw a line BD curving downwards from the straight about 6 inches, as shown in fig. 97, and on it sew small rings about 6 inches apart. Then draw up the head to the required size, and the curtain is ready for fixing. Place it in position, pass a piece of thin cord through the rings fastening one end at D; at B, pass the cord through a screw-eye fixed to the architrave, draw the cord until the curtain drapes as in fig. 98, and secure the end of the cord, which must be of sufficient length to allow the curtain to drop, by passing it around a button "blind-holder" fixed at a convenient height on the architrave.

This method will be found satisfactory in the case of curtains either for a hall or for a sitting-room window, especially if they are frequently drawn. It prevents sticking, as often happens with a corroded pole.

Bedroom Curtains.—For bedroom windows everything should be fresh in colouring and dainty in design. Much drapery in the bedroom is not to be recommended. Doctors disapprove of it.

Art linen is an ideal material for bedroom curtains. It is cheap, artistic, and fast in colouring. It is made in 36 and 72 inch widths, the price of the

narrow width being half a crown a yard. These curtains may be made in any of the following ways:—

1. With a broad hem all round, the thread being of the same or a contrasting colour.

2. With a band of contrasting colour as a dado or a frieze.

3. With a border of a different colour.

4. With a broad binding of a different colour, or, should the curtain be lined with a contrasting linen, with the lining brought round the front to the extent of about $1\frac{1}{2}$ inch.

5. With a small frill of the same material.

6. With a frill of a different colour.

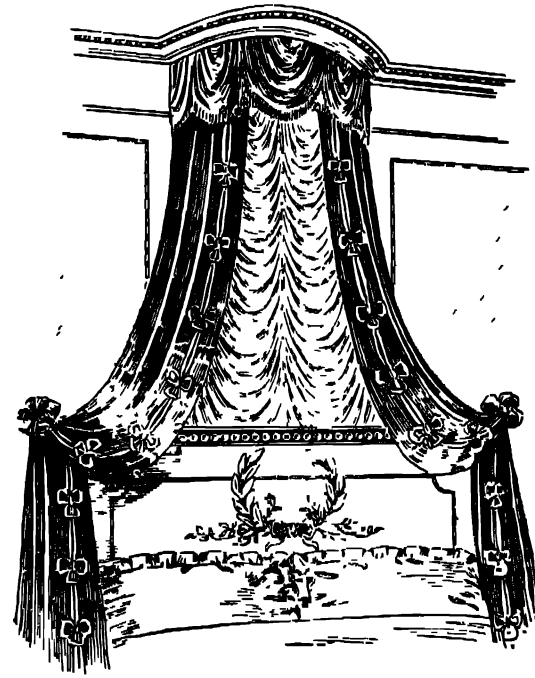


Fig. 98.—Wooden Bedstead draped from Cornice.

7. With a small box-pleated edge about an inch and a half broad, either in the same colour or in a contrasting colour.

8. With a frill with frilled edge.

The foregoing remarks apply equally to cretonne and chintz.

Bedstead Curtains.—When dealing with the bedroom, some attention must be given to the bedstead. The ordinary or French bedstead is easily decorated by making head and foot curtains slightly full, with a caser and small heading at the top of each, through which a lath is passed, the curtains being gathered on to it, and fastened with tapes, ribbons, or clips.

Four-post bedsteads are often seen; they are now constructed of iron, except the portions which are open to view. Tapestry, chintz, and cretonne are specially suitable for these bedsteads, and the method of draping can be seen in the example given on page 167. Valances and curtains should be lined and bound at the edges. The back and top may be lined with

silk, linen, or cotton, in box-pleats, or in flutings gathered to a rosette in the centre.

A pretty drapery for a wooden bedstead in the French eighteenth-century style is shown in fig. 99. The curtains in this case are suspended from a wooden frame attached to the wall or ceiling, and the moulding of the picture-rail or cornice should be carried round this frame. The curtains may be of any plain material, though preferably of silk or satin, and may be bordered with ribbon and caught back with fancy cord at the ends of the head of the bedstead. Some soft fabric in white or cream, stretched on a light wooden frame, should be draped as a background as shown in the illustration, and the same material should line the tester. A festooned valance of the curtain material completes the design.

Lace and Muslin Curtains.—An ordinary pair of lace curtains should be folded down about two and a half inches at the top, and a broad tape stitched along this line. A narrow tape should then be drawn through, or else inserted as the sewing proceeds. If one end is fastened and the other left protruding a quarter of a yard, the curtain can be gathered to any width when fixed in position, and drawn out quite flat for cleaning.

Madras and other muslin curtains are improved by frills, provided that the latter are put on properly. To give the proper fulness, the length of the material required for the frilling should be about double the length to be covered; it should be cut about five inches wide. Join the strips together and hem them on one side, then iron down about half an inch on the other side, run a thread through the turned-down edge, draw it up to the required fulness, and sew it to the edge of the curtain.

Muslin and all other thin, soft materials should be very full, thus securing a profusion of folds. They must be cut from one-third to half a yard longer than the window, since allowance must always be made for shrinking.

The best method of fixing lace and muslin curtains when they are used in conjunction with the heavier kind is to suspend them from a thin, half-inch brass rod with rings, made to pull up and down by means of cords. In the case of an oriel window the rod is made in two parts, bent to fit the angles. Screw eyes are placed at the angles and at the ends, and through each a cord is passed, one end being fastened to the rod, which can thus be raised and lowered as required. The cords are then attached to hooks at the sides.

As lace and muslin curtains are universally used, a few hints and suggestions about the draping of them may be required. There is really no need for the prevalent uniformity. Fig. 100 represents the style of draping most commonly adopted. The draping may be uniform, as in the illustration; it may be higher or lower; or it may be high on one curtain and low on the other. The last method is specially suited for a corner window. In the case of two windows adjoining, the inside curtains might be draped high, the outer ones low.

Fig 101 represents a totally different style, also suited for a corner window or for double windows.

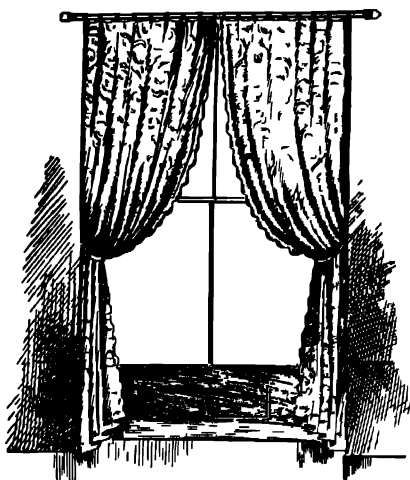


Fig 100

It is one of the very simplest ways of draping curtains, and has this recommendation, that they may be instantly released from the folds and replaced as quickly.

Here, again, the left-hand curtain may be draped up to the pole or to any other point according to taste. Cross the curtains slightly and let them fall naturally on to the floor at the bottom. Take hold of the left curtain at a point about 3 feet from the top and half a yard inward from the outside edge, raise it to the end of the pole, and pin it in position, arranging the folds gracefully. Treat the curtain on the right in the same manner, but take it up at a point a yard from the bottom and half a yard from the outer edge.

These points vary, according to the length, width and amount of fullness in the curtain, but they are easily determined by experimenting until a

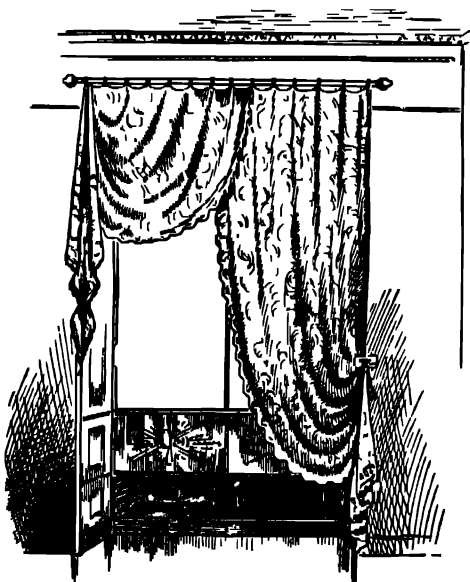


Fig 101.

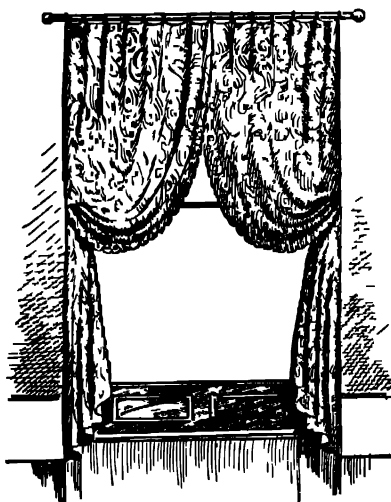


Fig 102.



Fig. 103.

graceful form is obtained. A bow of ribbon placed over the pin enhances the effect.

Of the next example (fig. 102) the special feature is the long curve from

the top to the back edge of the curtain, which, for this purpose, must be fine and soft. A special band or bracket made of brass or of iron covered with the same material as the curtain is necessary. A plan of the band is shown in fig 103. Fix this band to the side architrave about 4 ft. 6 in. from the floor with the open end pointing from the window, fold the curtain in two, and gather it all in the doubled form inside the band, with the folded edge at the point marked x in fig 103. Pull the front half over the band until a result like that in fig 102 is obtained. Curtains draped in this style, which is very artistic, should be at least half a yard longer than the height of the window.

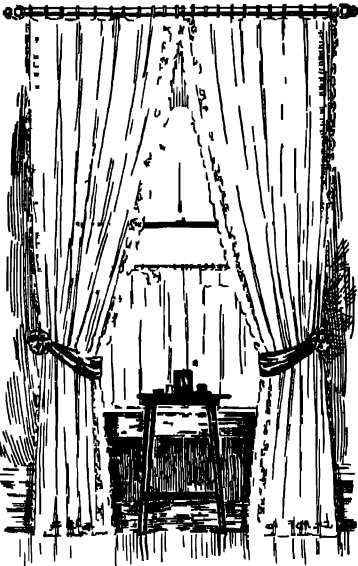


Fig 104 — Muslin Curtains, "Duchesse" Blind, and Black and White Draw curtains

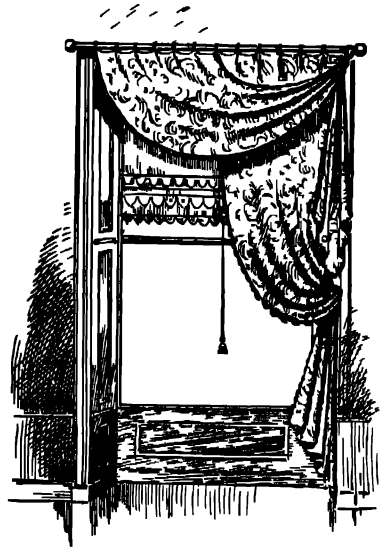


Fig 105

By way of contrast we give in fig 104 an example of a curtain hung with but little curvature. The curtain is caught back with a band of silk either matching the lace or muslin or of a lighter contrasting tint. The silk may be tied in a bow or fashioned into a rosette to hide the hook on the architrave which supports it.

Fig 105 shows a fanciful arrangement of a pair of ordinary curtains. The right-hand curtain has already been described, the one on the left is very easily arranged. Apply the chain rule again to obtain the lengths which the top and bottom curves should take, and mark points on the inside and outside edges respectively of the curtain. Along the line joining them draw a stout thread, taking a large stitch, and fasten it securely at the lower point. The curtain when gathered on to it should be attached to the outside ring of the pole. Variety may be introduced by adopting different styles of draping for the curtain on the right, by draping the upper curtain to the opposite side (in which case it should be hooked to the pole

along the top of the under curtain), by fixing a tail underneath the drapery at the left corner, or by employing three curtains and draping the third curtain to the left at a different height.

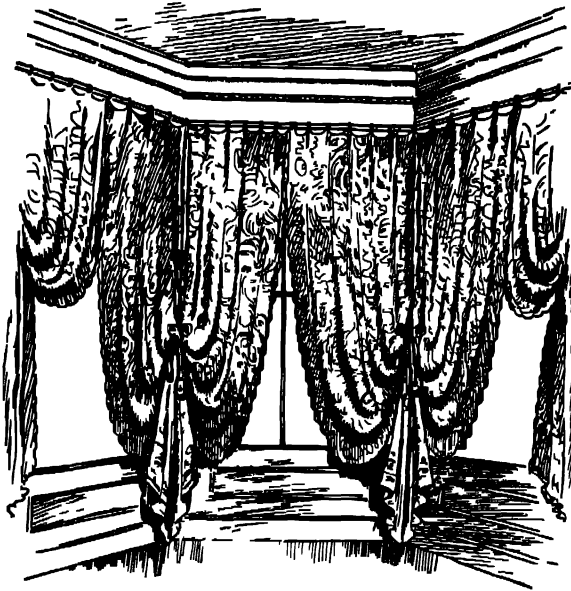


Fig 106

By transposing the parts of the examples here given other variations are obtained. It would be easy to multiply them almost indefinitely. By taking ten different ways of draping a pair of window curtains and working out all the different transpositions it would be quite possible to vary the draping of a window every week throughout the year.

The next illustration (fig. 106) shows a simple way of treating an oriel

window Here, again, the curtains must have about half a yard of extra material in length and be moderately full To drape them, take a point in

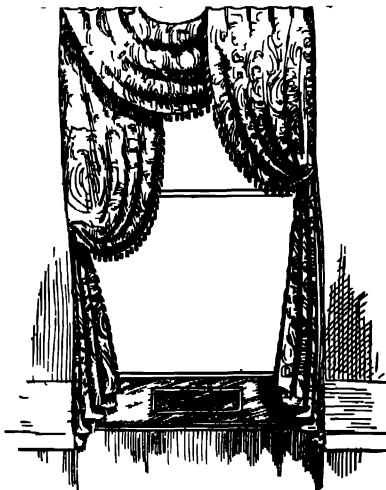


Fig 107

the middle about a yard and a half from the bottom of the curtain, raise it until the curtain just touches the floor, and fix it in the angle between the windows. For this purpose a small screw eye in the wood-work



Fig 108.

with a safety-pin attached to it is excellent. The back of the pin which passes through the curtain can be decorated with a bow of ribbon, or a cord and tassel.

The side curtains may be treated in any style that is preferred, but they should be draped at a different height by way of variety.

The arrangement shown in fig. 107 may be described as a combination of curtains and drapery. It has a more finished appearance than that in fig. 105, and, like most of the examples given, is easily constructed. Cut the curtains the required length and of a width proportionate to the sides of the festoon shown in fig. 108, that is, to the lines AC and BD. Swiss net or Madras muslin may be used, with lace fringe or frill trimming.

In fig. 108 the unmade festoon is shown. AB and CD represent the relative lengths of the top and bottom lines. The lower corners are slightly rounded, and the fulness in depth is about double. Join the three parts together with a small caser at the top, through which draw a tape; pull the curtains and drapery into the required width, and fix with pin-hooks.

In the case of a thin rod the tape may be dispensed with and a caser made sufficiently wide for the rod to pass through. In this way the draping appears to coil gracefully over the pole as if it were one piece of material. A distinct advantage which this style has over most other draperies is that it can be made to fit almost any average-sized window by simply extending or contracting.

A very simple and inexpensive way of draping an oriel window is to use straight rods for the various sides and centre, and drape the side curtains as in fig. 101 or fig. 102 and the centre as in fig. 106. This obviates the necessity for a bent pole and at the same time looks very well.

Before quitting the subject of muslin curtains, one word may be said about the cleaning of them. This in a large city is rather an important question, recurring as it does very frequently. Madras and Swiss net curtains are recommended, among other reasons, because they are very easily cleaned at home. The best process is to soap the curtains and let them lie in water all night, and in the morning to pass them through several waters without rubbing, and finally through a wringer. No starch should be used or all the gracefulness will be gone. They should be ironed when slightly wet.

Sash Curtains.—Many of the modern houses with quaint styles of architecture are greatly improved by the introduction of neat sash curtains. These may be made in Madras and other muslins, in Tussore, corah, China or Liberty silk, or in merino, taffeta, or any other thin soft fabric.

A very pretty American style of arranging a window is to fix a silk or other curtain from a three-eight brass rod right across the upper sash, and a pair of the same curtains on a similar rod on the lower sash. By means of small rings they can be drawn back and forward easily.

This arrangement obviates the necessity for a blind, and is much more artistic on certain windows than the stiff conventional holland. The side curtains may be draped if desired, in which case a small lace or fringe would improve the line.

Very pretty embroidered net or silk and lace curtains are now made for use in this manner. Those for the upper part of the window are called

"bonne-femme" curtains, and those for the lower part "brise-bise", though there does not appear to be anything specially appropriate in these names. They should run with rings on brass rods fixed to the window-frame, and those for the upper part should be fitted with cords and pulleys. Brise-bise curtains look well in conjunction with "duchess" blinds—holland or union blinds having a shaped panel of lace or embroidery inserted (fig. 105)

Sash windows may be draped after the manner of casements, as in the accompanying illustration. In this case the draw curtains for both lower and upper sashes are made of casement cloth, the long curtains are of printed linen, and the valance of plain linen of the same colour and finished with a binding.

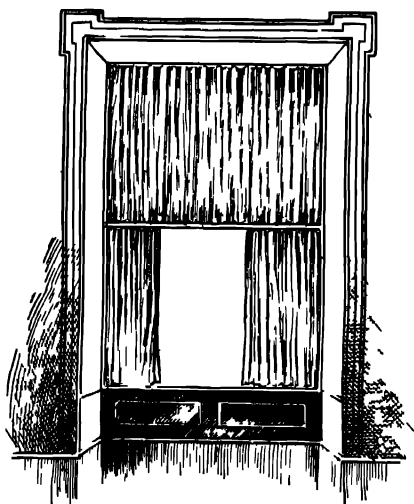


Fig 109

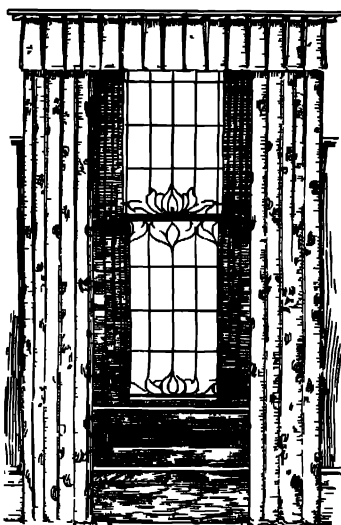


Fig 110—Sash Window with Casement Curtains

Casement Windows.—Simple and somewhat severe treatment of the draperies is most suitable for casement windows, festoons and shaped valances would be out of place. For the draw-curtains, which are usually the whole depth of the casement, nothing could be better than one or other of the materials made specially for the purpose and known as "casement cloths". They are made in cotton, linen, and wool, and in an infinite variety of colours and patterns. White, cream, and natural flax colours are the most suitable, yellow has a bright, sunny effect, and greens are often used, but the stronger colours are liable to fade. The material can be had with a slight pattern woven in it or printed on it either in the same colour as the ground or in quiet tints to harmonize, but some of the prettiest curtains have stencilled patterns, or patterns imitating stencilling, around the edges only. The curtains may be gathered into a heading, as already described under "Dining-room Curtains", and rings attached for running on a brass rod, which, as the weight is but slight, may usually

be three-eighths of an inch in diameter. Sometimes the rod is passed through a hem in the heading and the rings are dispensed with.

Silk may be used for these blinds, and has a very pretty effect, but it is apt to rot if exposed to much sunshine. Shantung silk in its natural colour is perhaps the most suitable.

If the sill is a broad one the curtains should be long enough to just touch it. If it is narrow the curtains may, with advantage, be made to overhang it an inch or two. Where the height of the window is divided

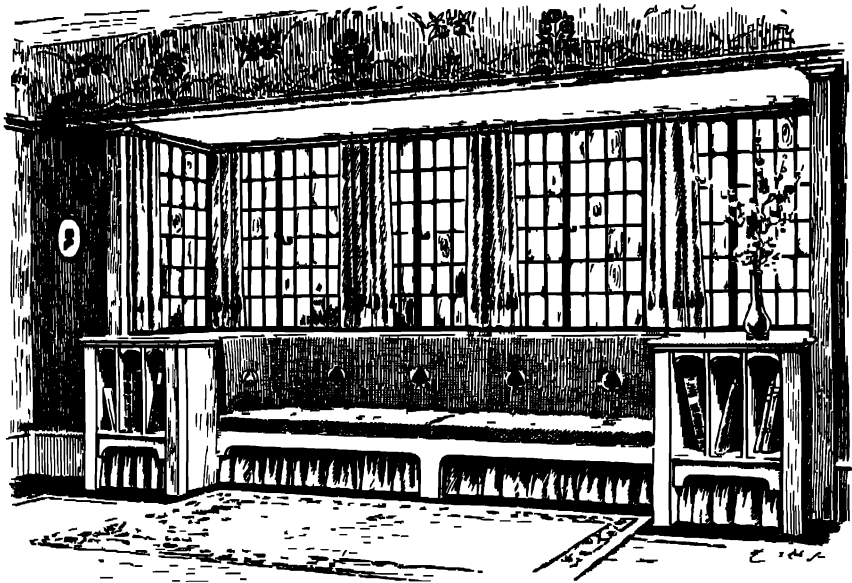


Fig. 111 — Casement Window, showing Casement Curtains with Stencilled Ornament and Home-made Window-seat with Valance.

into two with a "transom" or cross-frame, it is well to have a separate set of blinds for the upper and lower portions, the upper set being actuated by pulleys and strings. The upper set should overlap the lower one slightly, and the latter may have turn-over tops from 4 to 6 inches deep and trimmed with fringe.

Many casement windows do not admit of long hangings at the sides, but where admissible these may be run on somewhat thicker rods, supported by brackets screwed into blocks in the wall, and may be made either plain or with turned-over tops, or with valances. They should, as a rule, hang straight and not be looped back. For the principal rooms tapestry, damask, tissue, serge, linen, or silk (lined) would be suitable; for bedrooms, linen, chintz, cretonne, or Bolton sheeting. For the latter a plain green or blue fabric, trimmed with cream bordering, has an effective and restful appearance. For a room furnished in any of the "period" styles special materials are made, and can be had of any good furnishing house.

Mantel-board Drapery.—Mantel-boards are not now as common as they were a few years ago, but they are still sometimes desirable either to hide an ugly fireplace or to give an air of greater comfort to a bare or cold-looking room. An example of a draped mantel-board has already been given (page 88), and the accompanying illustrations will serve to suggest other ways of decorating the mantel-piece. The upper example is intended for a drawing-room, and is made in pale Roman satin or other soft material to harmonize with the furniture of the room or with the curtains. It is ornamented with embroidery or appliqué work and a ball fringe. A less expensive drapery can be made in linen with an embroidered border, or a woven or printed border may be substituted for the embroidery. The other example is suitable for a bedroom, and consists of a chintz or cretonne

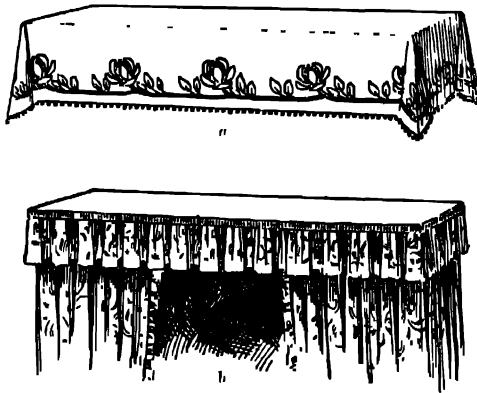


Fig. 112.—Mantel-boards. (a) For Drawing room; (b) for Bedroom.

valance attached to a board covered with plain cloth of the colour of the pattern in the chintz, the nails being hidden by gimp or simple braid. An iron or brass rod is suspended by eyes from the mantel-board, and on this rod the curtains run by means of rings.

It is often convenient, where there is a mirror or overmantel, to cut out a portion of the back part of the board the length of the mirror and about 1 inch wide.

A separate fillet should be made to fit this space an eighth of an

inch thicker than the board. It should be covered with the same cloth as the top of the board. The mirror rests upon the fillet, and the board being slightly thinner, can be pulled away when cleaning is necessary.

Piano-back Drapery.—In drawing-rooms nowadays the pianoforte is seldom placed with its back against the wall, and as the manufacturers have made no provision for this altered position, the back, which is sometimes very ugly, calls for some treatment. A simple curtain with an average amount of fulness, suspended from a rod and lined and fringed at the bottom, is an ordinary decoration for the back of the piano. An improvement on this is to run a row of braid across the curtain about 10 inches or a foot from the bottom. Another method is to embroider the curtain if plain. A thin material is preferable, such as "corah" or Liberty silk, made with ample folds.

Hall Curtains.—In many modern houses the arched portière is much in evidence. The simplest way of treating it is to fix a straight rod behind the arch and hang a pair of curtains from it. If, however, it is desired to give the archway a good appearance from both sides, some such arrangement as that depicted in fig. 113 will have to be adopted. The shaped

pelmet should be made up of the same material as the curtains, and should be plain: tapestry, serge, or cloth would be suitable. It should be stiffened with buckram, and nailed upon a light wooden framework fitting the arch, to which also the curtains would be attached by means of hooks. The pelmet may be ornamented with braid or appliqué work and a fringe, and the curtains, if plain, may be similarly decorated. Of course two pelmets will be required, one on each side of the arch. A similar arrangement would serve for the opening between two rooms, whether arched or square, and if the rooms are differently decorated the curtains might be lined with the appropriate colour, and the pelmets varied to correspond.

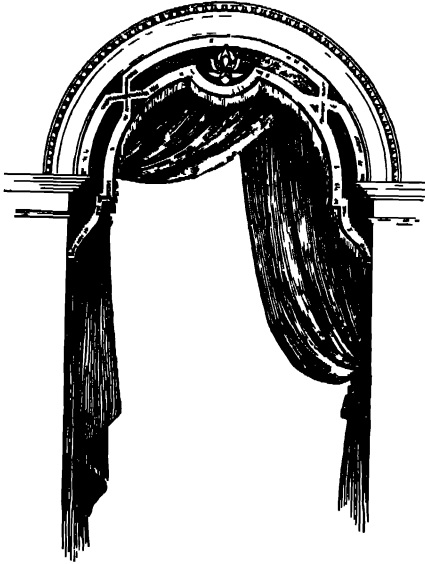


Fig. 113 — Archway Curtains

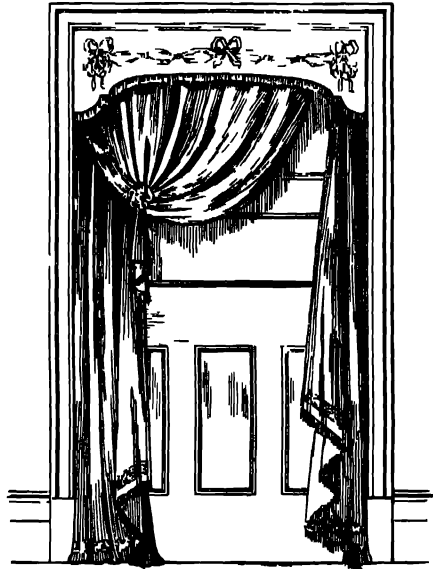


Fig. 114 — Portière Curtains outside Door.

When doors are draughty it is sometimes better to arrange a portière outside the room than inside, especially when a curtained doorway would be out of keeping with the style of the room, as when the decorations are of the Adams or Sheraton periods. Fig. 114 shows how this may be accomplished. The pelmet in this case is ornamented with a ribbon design cut from a printed cretonne tacked to the material, and embroidered around the edges. The curtains run on a brass rod attached to the door frame by sockets; they are made up in separate pieces draped in the forms depicted, or they may each be made square and draped as shown in fig. 98.

Enough has been said to show that there need be no conventionality about our curtains and draperies. The foregoing rules may be applied and adapted to any circumstances. There is no more interesting home employment than the skilful arrangement of beautiful fabrics, nor is there any work for which the dainty fingers and the artistic tastes of ladies are so admirably suited.

BLINDS.

Among the first things to be considered in the furnishing of a house are the blinds. They may be broadly classified as those for exterior and those for interior use, the latter being necessary for almost every room.

Outside Blinds.—Outside blinds are, in the climate of the British Isles, only absolutely needful in situations very much exposed to the rays of the sun. As they are also necessarily expensive, their use is restricted to the

better class of houses. The ideal outside blind is one that, while regulating the light and heat, permits of ventilation, and does not obscure the view. Shutter blinds or jalousies serve the purpose excellently, especially if the slats are made so that they can be opened or shut on the Louvre principle. The leaves of the blind shown in fig. 115 are made to work on hinges, but they can also be arranged to slide upon runners if desired, when they offer less hold in exposed situations to high winds. From an æsthetic point of view they go best with architecture of an Italian character. In price they vary from 2s 6d. to 5s 6d. a square foot, according to construction, quality, and finish.

A less architectural but very effective form of outside blind is that known as the "Helioscene", which gives at once shade and ventilation and a nearly uninterrupted

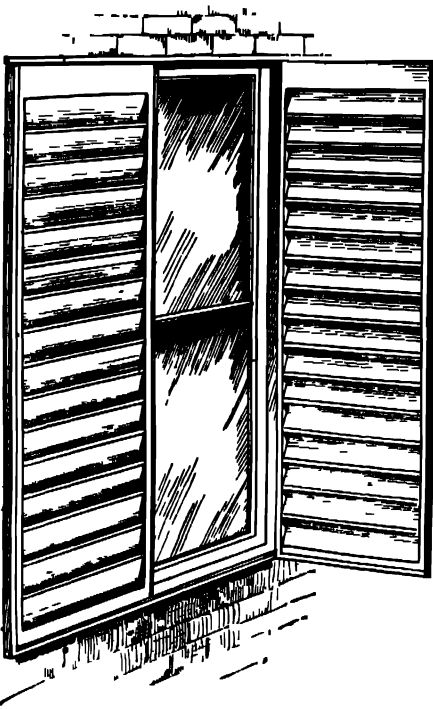


Fig. 116.—Shutter Blinds or Jalousies

view. As will be seen from fig. 116, it is formed of a series of hoods of striped or other ticking on an iron framework sliding in a wood casing and closing into a boxing, which occupies about 12 inches at the top of the window. It is here shown as fixed within the "reveal" of the window opening, but, like most of the other outside blinds to be described presently, can be placed on the face of the wall should it be desirable to keep the whole space of the window clear. In price these blinds vary from 2s. 3d. to 3s. the square foot.

A somewhat similar but simpler form of blind is the "Spanish" (fig. 117). It has a single hood at the bottom which may be raised or lowered at will. The upper part, which is on a small roller, is concealed when out of use in a boxing of about 8 inches in depth; it is consequently kept

clean and protected from the weather. The price, with spring rollers, is from 2s. the square foot.

Perhaps, however, the most popular of this class of blind is the "Florentine", which, as shown in fig. 118, forms a complete hood to the window. It generally draws into the room a good current of air when either the top or bottom sash is opened. It also forms a good protection to plants and window-boxes of flowers. These blinds slide on iron bars, and can be fitted to either curved or plain windows. The boxing at the

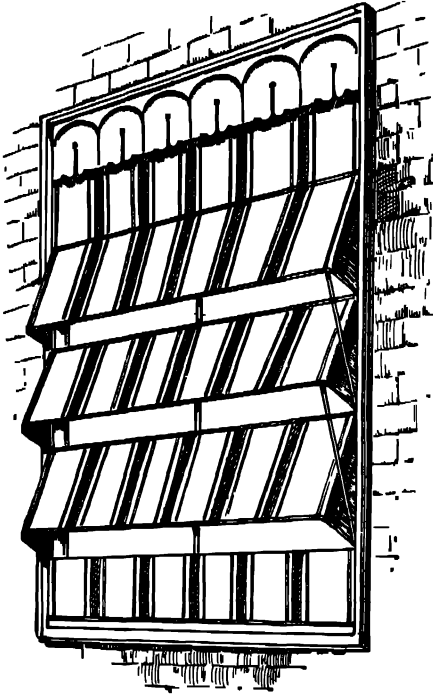


Fig. 116.—"Heliocene" Blind

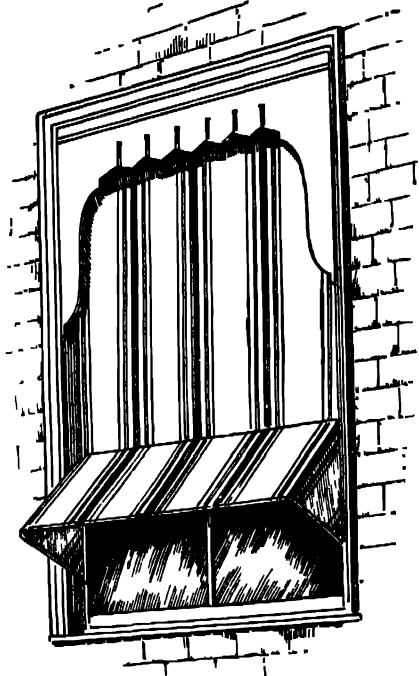


Fig. 117.—"Spanish" Blind.

top is about 7 inches deep. Prices vary from 1s. 8d. to 2s. the square foot.

When made without side pieces they are known as "Semi-Florentine". They are also designed for circular-headed windows, when they are called "oriental" blinds, and cost from 2s. 6d. to 3s. the square foot.

The simplest and cheapest of all outside blinds of this class is a spring-roller blind fixed in a boxing and drawing down to the window-sill. It has, however, the disadvantage of excluding air, unless it is fitted at the bottom with extending irons as shown in fig. 119. Without the irons the cost is about 10d. the square foot. A modification of this form of blind, having extending iron arms arranged so as not to come into contact with the heads of passers-by and callers, is also often used over doors that are much exposed to the heat of the sun; and the cost of such arrangements is roughly about 10s. for each foot of width to be screened.

The best material for all these blinds is a striped tick of good quality, blue being more permanent than some of the reds and yellows. Duck is also a good material, and its plain tints may be decorated with block-printed designs, or embellished with stencilling in oil colours, or treated by the Willesden waterproofing process, when it acquires an artistic green tint.

The well-known Venetian blind is also sometimes used for outside purposes, but is not very suitable, affording great hold to the wind, while the cords and tapes quickly perish from exposure to sun and damp. If used

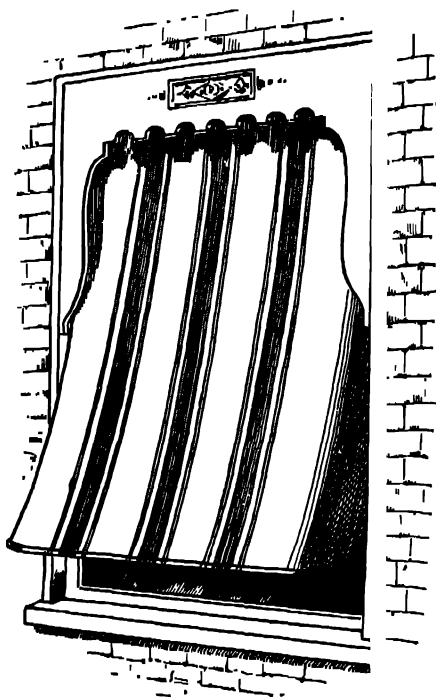


Fig. 118.—"Florentine" Blind.

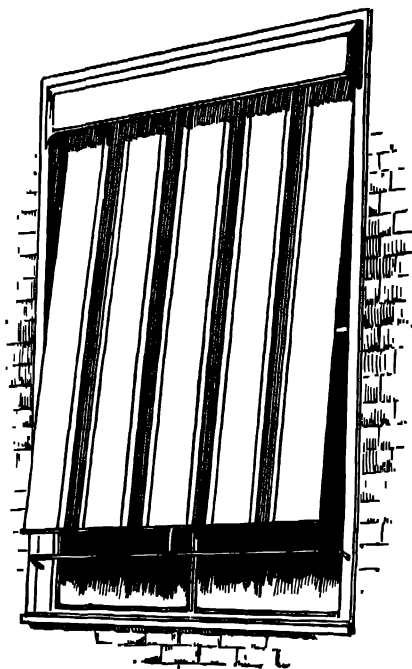


Fig. 119.—Spring Box Blind.

they should be of the best quality, and thoroughly well painted. Including boxings, they cost about 1s. 6d. the square foot.

Inside Blinds.—Indoors, Venetian blinds are convenient, useful, and healthy. Of late years they have rather fallen into discredit, the craze for cheapness having led to the manufacture of a wretched article, the slats of common spruce roughly painted, with cotton ladders and jute cords. Really good Venetian blinds will last a long time.

A variety, in which the whole of the laths of the window, while still screening the lower portion, can be lowered so as to admit more or less light at the top, can also be obtained, as can also patent check actions for facilitating the retention of the ordinary blind at any required height.

In the festoon blind the material is gathered as shown in fig. 120, and is drawn up by cords run through the gathers. The amount of material

required is about three times the length of the window. In twill or sateen it costs 1s to 2s, in silk 2s to 6s a square foot. It is applicable to windows of any curvature or plan, where roller or Venetian blinds cannot be placed, and is most suitable for drawing-rooms and boudoirs.

A somewhat similar but cheaper form of blind is the "Reefer", which, not being gathered, hangs quite flat and straight when down, but draws up into festoons by means of cords running through rows of rings at the back.

The most usual inside blinds are those hung upon rollers, of which there are many kinds, the best known being the plain roller and pulley, the single-line roller, the American spring-roller, and the English spring-roller. The first is of course, upon the old-fashioned plan—an endless cord passing round the roller-pulley at the top and a rack-pulley at the bottom. The rack-pulley has formed the subject of numberless designs and patents, few of them successful in allowing for the stretching of the endless cord, or preventing its early wear and breakage. This system has consequently been to a great extent superseded by the single-line roller, by means of which the blind is raised by the unrolling of a single cord from off a pulley or rack, on which it again naturally rewinds itself when the blind is pulled down by means of the tasselled cord suspended from the centre of the bottom lath. These rollers, together with brackets for putting them up, cost from 1s. 6d. upwards, according to size and length.

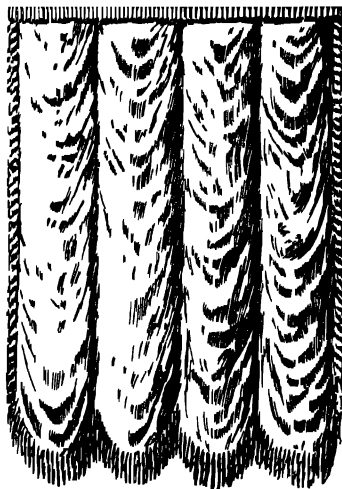


Fig. 120.—Festoon Blind

Of the spring-rollers the cheapest is the American, the blind being raised or lowered solely by the centre line. A slight pull releases the catch and allows the blind to go up or down to the required position, when, if the cord is held steady for a second or two, its progress is at once arrested. Prices are from 1s. 6d. each, including brackets.

The English spring-roller, when properly made, is the best of all patterns, but the inferior makes of it are to be avoided as they get out of order very easily. The blind is raised by the action of the spring, lowered by pulling the centre cord, and checked at any point by a cord at the side. It is generally supplied fully wound and affixed to a lath, so that it can be easily and readily fixed by any one who can use a screw-driver. Prices are from 5s. for a complete set.

Materials for Blinds.—In the materials for blinds there is a very considerable choice, the prices ranging from 3d. to 1s. a square foot. For about the lowest of these prices a printed material which has the advantage of keeping flat when damped with a sponge for cleaning, may be purchased.

Printed linens vary from 5*d.* to 6*d.*, and hollands, so-called brocades, cost about the same.

In choosing the patterns and colours of blinds, it must always be remembered that they are seen from the outside as well as from the inside. In town houses it is often the custom to have all the blinds of the street frontage to match, but at the back and in country houses more attention may be given to the requirements of each apartment, and less to regularity of external appearance. In the better rooms of most modern houses few of the blinds are now made simply plain and square, most of them being ornamented in some way, by means either of fringe, which may cost from 1*s.* a blind, or of shaped and fringed valances which may be made for 1*s.* 6*d.* each, or of lace insertions and edgings at from 1*s.* a yard. What are known as "Duchesse" blinds have lace panels of varying sizes and patterns inserted at the foot, the cost being from 10*s.* the blind.

Care of Blinds.—Blinds should always be rolled up carefully without creases, and any little defects or damages should be repaired at once, or they may very rapidly become irreparable. When house-cleaning or painting or whitewashing operations are in progress in any room, the blinds should be removed to a place of safety.

DRAUGHTS: THEIR CAUSE AND CURE.

That the average modern house is often exceedingly draughty no one will feel disposed to deny. An open staircase, the absence of vestibule or even of an enclosed porch, close proximity of the front entrance to the doors of the sitting-rooms, bad relative positions of doors and windows, ill-fitting frames of unseasoned timber—all these features are only too common. They cannot as a rule be remedied by the short-lease tenant, who, even if he can afford it, scarcely feels justified in laying out a considerable sum on the structural alteration of someone else's property. Therefore the addition of a porch, perhaps, or the shutting off of the basement staircase by a glazed partition, is all that is likely to be attempted in the way of radical cure, the unlucky householder resigning himself to the chilly, wind-swept condition of his halls and passages, and merely endeavouring to mitigate the discomforts of his living-rooms.

Not a few so-called draughts are not really draughts at all. This sounds paradoxical, but is nevertheless a fact, if the word is taken to mean a current of air entering a room through an aperture, for it is possible to experience the most unpleasant sensation of cold breezes sweeping round one's head in an apartment all but hermetically sealed. The cause is merely the unequal distribution of heat. In many cases the drawing-room is particularly bad in this respect, because the fire is often lighted so late in the day that the walls never get thoroughly warmed; consequently there is a constant loss of heat by radiation from the bodies

of the occupants of the room towards the cold surface of the walls. This produces the feeling of "sitting in a draught". The same sensation is frequently experienced when sitting near a large window, even if it fits closely, for the cold external air, striking on and cooling the glass, causes a chilly current of air to flow towards the warmer parts of the room. This unavoidable discomfort is worse of course in rooms with very large windows near the fireplace.

Then, again, in a long room with a fireplace at one end there is a perpetual rush of air from the unwarmed part towards the stove, especially when the grate is merely thrust into the chimney-opening without being filled in with brick-work at the back. These ancient grates give out little or no heat, and the immense amount of air they draw up the chimney causes a strong, steady, and annoying breeze between door or window and fireplace. This particular sort of draught can generally be modified by replacing the old grate with a modern slow-combustion one, properly bricked in. If it is possible to distribute the heat evenly over the room, the cure will probably be perfect, but this is out of the question in many cases, except by means of an oil-stove placed at the end farthest from the fireplace.

Draughty Floors.—A draught to the feet is often traceable to the open joints of the uncovered boards surrounding the central square of carpet. This is specially the case in flats, where there is generally above the concrete floor, and immediately under the boards, a big hollow space full of ventilators communicating with the outer air.

There are two "sure cures" for a draughty floor: one is to fill the gaping seams with putty or slips of wood; the other to cover the whole of the boards with felt, linoleum, or a closely-woven matting. Neither method is particularly cheap, but both are effective.

Draughty Doors.—In many modern houses of the cheaper class it is possible to see daylight round every door, and probably through a few cracks in the panels as well; therefore it is usually necessary to nail a "draught-excluder" round either the door or the doorway. Besides the old-fashioned list or felt, there are several ready-made devices sold at prices ranging from 2*d.* to 4*d.* per foot. These consist of plain rubber tubing, stout cord covered with cloth or baize, or rubber tubing covered with baize. The uncased rubber is liable to shrink and get hard quickly, but when covered it lasts fairly well; the cased cord is less satisfactory, lacking the elasticity of india-rubber, and wearing out soon. All these paddings may be either nailed to the door itself, or attached to very thin laths fixed round the doorway.

Portières.—A portière within the room will do something towards the desired result, but it is almost useless unless hung on a patent lifting-rod that raises it as the door swings open, this arrangement permitting the curtain to be made sufficiently long to stop the draught under the door. Where the room is large a curtained lobby may be made quite a pretty feature, and is well within the possibilities of home carpentry. The leaded

"lights" can be purchased for a few shillings, and a thin iron or brass rod can be bent to the necessary shape for the curtains to run on. The corners of the ceiling of this little lobby should be cut at an angle of 45 degrees. Care must, of course, be taken to allow sufficient space for the door to open wide.

If the house is very cold, the portière within the room should be supplemented by a pair of curtains without. They ought to run on a rod fixed to the architrave of the door and sufficiently long to allow of their being pulled well back on either side of the opening when necessary.

Screens.—The value of screens where the draughts are very bad has been perhaps exaggerated, yet they are undoubtedly useful to shelter small portions of the room, and they certainly help to produce an impression of comfort. Of the various kinds of screens the Japanese are, of course, the best known and the cheapest, but those sold at prices between 10s. and 25s. are, with very few exceptions, bad in design, colour, and construction.



Fig. 121.—Portière and Cozy Corner

Screens covered with good leather-paper are handsome if the paper is bold in pattern and richly coloured, but they are usually too heavy to be moved easily, and are therefore not suited for all situations. Antique Spanish leather or tapestry screens are luxuries for the few, but it is occasionally possible to pick up old pieces of brocade which, when cleverly mounted, make charming screens for drawing-rooms and boudoirs. Of course it is not often practicable to obtain sufficient old brocade to cover the whole of a threefold or fourfold screen standing perhaps nearly six feet high, but it is not necessary that the two sides of the screen should be alike, and, moreover, the lower half of each panel may be of velvet or Liberty velveteen, in a carefully-chosen and harmonious tone of colour. The frame of such a screen may be of mahogany, or it can be white

enamelled, gilded, or covered with gold leather-paper, the brocade and velveteen being in any case fastened on with very small gilt-headed nails closely set. If the screen has an appointed place from which it is seldom moved, it is rather a good idea to cover the upper half (either entirely or merely an oval in the centre) with velvet, on which any tiny prints and silhouettes in quaint old-fashioned frames can be hung. Miniatures are, as a rule, rather too heavy as well as too valuable for such a position, otherwise they might be shown to advantage here.

A common laundry clothes-horse makes a fairly good foundation for a large screen, but it ought to have an additional bar at the bottom of each panel, and the webbing hinges should be replaced by iron or brass ones. Some pretty home-made screens are represented in the illustration on this page. The small one is in leaded glass with repoussé copper roundel; the next is in plain silk or cascade cloth with stencilled decoration and ribbon or braid between the patterns on the frame

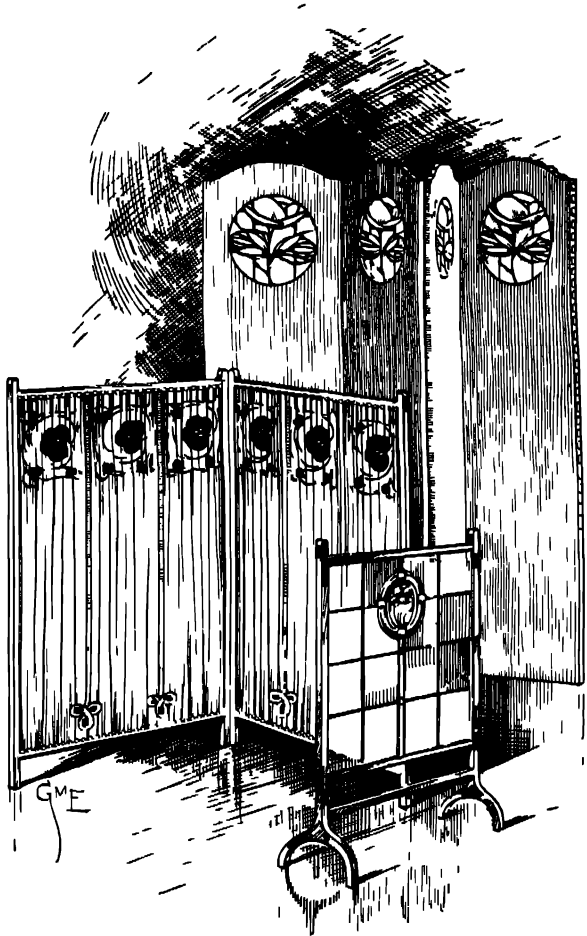


Fig 122 —Home-made Screens.

of an ordinary clothes-horse. The large screen is of plain cloth on a wooden frame with medallions of leaded glass or appliqué work.

Scrap-screens of Christmas-cards and cuttings from illustrated papers are no longer fashionable. But a scrap-screen that has some artistic merit can be made by mounting on a background of sage-green, brown, or smoke-gray cartridge-paper, the charming etchings, photogravures, prints, and lithographs issued as supplements by some of the artistic periodicals. The lower half of each panel of the screen might be covered with Japanese leather-paper, and the frame either enamelled a shade deeper than the tone

of the cartridge-paper, or stained oak, and ornamented with a slight but good poker-work design. A quaint screen could be made by using the small steel engravings to be found in those old "Keepsakes" and "Annuaire" that are relics of the early days of the Victorian era, the little pictures being mounted on dull blue, buff, or greenish-gray paper, and larger engravings—oval portraits for choice—introduced here and there. A narrow band of gold paper can be carried round each panel as a finish, and the frame may be enamelled white, mahogany-stained, or gilded, while, if scraps are scarce, cheap silk of a rather lighter shade than the paper, or of a colour harmonizing with it, may be gathered into vertical box-pleats for the lower part of the screen, and nailed on with gilt nails through a fillet of the same silk turned over a narrow strip of thin cardboard.

HOME UPHOLSTERY.

During the past few years it has become a common practice to perform a considerable amount of upholstery at home. The reason is, no doubt, to be found in the frequent disputes between capital and labour, the publication of technical information on the subject, and the intelligent interest that is taken in all matters connected with the furnishing and decoration of the house. This interest is likely to become more extended, because the services of professional upholsterers are now so expensive that no one of an economical turn of mind cares to engage them. Moreover, in many districts they are not easily obtained.

Slips for Curtains and Furniture.—There are two kinds of slips in pretty general use, one a dust-cover usually made loosely of brown holland, so that it may be put on and taken off easily, and the other a more finished article of chintz, cretonne, or other decorative material. The descriptions given of the methods of cutting sofa and chair-covers apply equally to both kinds, except that the former should be made quite plainly and much easier in fit than the latter.

Where there are nice curtains and draperies, it is a good plan to make holland bags for them, to be used when the house is dismantled or cleaned. In the case of large cities, where smoke and fog prevail during the greater part of winter, if these bags are made of cretonne they may be used during this period as if they were the regular curtains. This is better than taking the curtains down, for if put away they are liable to be crushed unless very carefully folded, and there is always the danger of moth. When the bags are for dust-covers, they should take the shape of the curtains when drawn back, and should be left open at the top, with a space of about 6 inches at each side for passing over rods, and two rows of tapes for tying. If the bags are in cretonne and intended to be used as curtains, they must be ample enough to admit of draping.

A dust-bag, when made for a valance, should follow its outline. It is

fixed by means of rings and hooks to the lath or architrave of the window underneath, and goes right over the cornice or pole at the top.

In large towns, where the tendency is to take long holidays and have the house dismantled for months each year, all the furniture should be provided with dust-slips. The initial outlay will be saved in the preservation of the various articles.

A Slip for a Small Chair.—Chintz, cretonne, and the lighter makes of French tapestry are suitable for drawing-room and bedroom covers, while for dining-rooms an appropriate shade of linen is more serviceable.

When making slips in a material with a pattern, care must be taken to centre the design on each piece of furniture. At the same time, the material should be cut without waste. To accomplish these two objects,

first, take off a length for a sofa back; then, if the pieces to join it cannot be cut without waste, try the seat, the arm, the outside, the border, or a small chair, until all the various pieces are cut and matched with the minimum of waste. Then find the centre of the seat of the chair, and place pins at back and front to mark the middle line. Fold the cretonne in two, creasing it firmly from back to front. Place it over one half of the chair—say the left half, as it is the easier to cut—with the fold exactly corresponding with the middle line. Fasten it in position with pins, keeping them sufficiently clear of the edge to admit of cutting. Fold the cover at the back corner, and cut it close up to the back leg, as indicated by the dotted lines in fig. 123. With a piece of chalk mark all round the edge and cut off the surplus, leaving about $\frac{1}{2}$ inch for a seam. Around the back leg a hem must be made along the line of wood. It must not be forgotten that cretonne, when washed, shrinks lengthways, but stretches in the direction of its width. In the case of a sofa or a large easy-chair, the change in shape becomes very pronounced. In consequence, covers should be cut tightly in width, but with a little to spare in the length.

Cut the borders 5 or 6 inches deep (if the cover is to be finished without

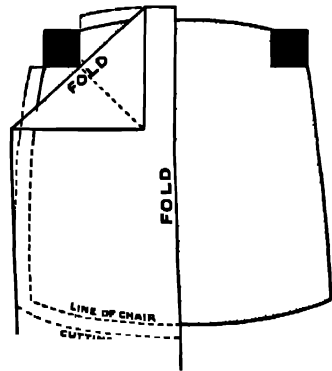


Fig 123



Fig 124.

a frill), fold the front and back borders in two, pin them so that the fold corresponds with the fold of the seat, pin one side border on, cut away all but a $\frac{1}{2}$ -inch seam at the back and front corners, and, with the exception of notching, which is performed by holding top and border together and cutting out small v-shaped pieces at the front, back, and side seams, the cover is finished in cutting. The notching is important, because from the first cover all the others are cut, and the little notches assist in placing together the various parts without any difficulty. This is especially true of

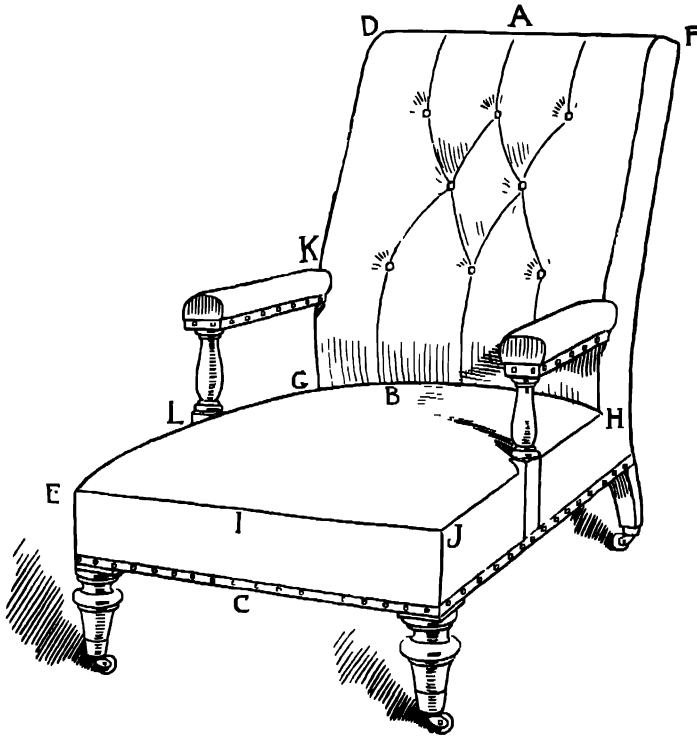


Fig. 125.

the larger pieces of furniture. The first cover when finished and laid out flat will be exactly like fig. 124.

The side borders must, of course, be made right and left. This is done by placing the two right sides of the material together when cutting the one from the other.

There are various ways of finishing the bottom of a cover, such as hemming, binding, and frilling. If the last way is adopted, the plain borders should reach to the bottom of the rail, beyond which a 4-inch frill, with about $\frac{3}{4}$ extra for fulness, should hang. The top edge may be finished either with a welt (that is, a small cord covered with the cretonne and inserted when sewing) or with a plain seam. When the different parts are placed together, all the edge seams should be overcast and then

machined. The overcasting prevents fraying out when the covers are cleaned. On the back borders an extra piece called a fly, with a couple of buttons attached to it, should be joined at each end. At the corresponding end of the side borders should be a double piece with two button-holes. When the cover is put on the buttons are out of sight. If likely to require frequent washing, it might be buttoned at the front corners as well, as by this means it may be ironed quite flatly.

When slips are made for small chairs covered with morocco, or with any other hard, smooth material, tapes should be attached for tying underneath to each leg. Sofa and easy-chair slips should also be cut on the half principle, the other half being finished on the table. As couches are not alike at the ends, covers must be cut on them throughout.

An Easy-chair Slip.—Small chairs are all pretty much alike in shape of seat, but the larger articles of furniture differ so widely that it is impossible to give an example that will include every one. Fig. 125, however, will illustrate the way in which an easy-chair should be treated.

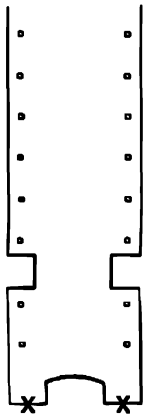


Fig. 120.

Avoid seams as much as possible. It is absurd in a loose cover to divide the material, and then proceed to sew it together again. Seams, however, can only be dispensed with altogether when the lines of furniture are straight. In fig. 125 measure from A (the centre point of D F) to B (the centre point of G H), then to C (the centre point of E J), and add 12 inches to the sum of the two. Fold and pin the covering on as before described, placing the top at A, and leav

at C. The additional 12 inches should be left loosely at B for tucking in, to

keep the cover in position when finished. To get rid of the fulness which will show at D and E, a piece should be cut out, only a seam being left, which must be run inwards to a point.

At the juncture of the arms with the back and the seat the cover must be fitted round, and a side border added to the back and seat. The arm may either be joined to the back, or, as is much easier, may be made separately. It can be cut from one piece, taken underneath and laced, and fitted at the front as shown in fig. 126. This brings the seam in front at the two xs, which are joined together. Another way and a better, if more difficult, is to take this small seam round to the outside.

When all the various parts have been notched, a piece is cut out

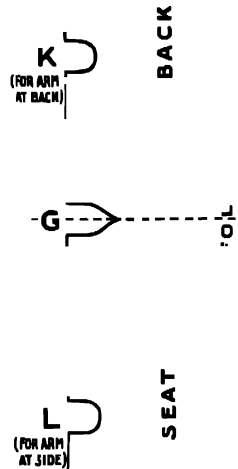


Fig. 127

between the back and seat, as at G in fig. 127. The cover is carefully fitted for hemming at F and H, and when the side borders of the seat and the back have been cut through at the arm support (at which points buttons will be required), the pins may be removed and the duplicate parts cut. When spread out, the two parts will appear as in figs. 126 and 127.

In all cases where the back of a chair is wider at the top than at the bottom, the outside back must be slit up and made to button. When additional material can be tucked away between the back and the seat, and between the arm and the back in some cases, it will keep the cover the better in position.

A Sofa Slip.—The directions for easy-chairs are also applicable to sofas. But in the case of a sofa with a large projection over the top towards the back, the outside back should be cut tightly, otherwise it will hang out from the frame. It must also be buttoned all the way from bottom to top at one corner of the outside back. When the cover is put on, it should be fixed at the closed end first. There is another point to remember in reference to a large sofa. The top of the outside back should be hollowed out towards the centre to the extent of 1 inch, the tendency being for the cover to drop here. If a frill is used, a little more may be hollowed out to counteract the extra weight. When covers are being put on, first place all the seams at the edges, and then tuck away all the extra material.

To Make Cushions.—As cushions are often made at home, a few hints on the subject may prove useful. The best inside cover for a hair cushion—and all large cushions should have inside covers—is scrim or calico. If scrim is used, a stiffer border, such as canvas or tick, is advisable. These inside covers should always be cut about $\frac{3}{4}$ inch per foot larger each way than the finished size, with seams extra. The hair must be inserted firmly and regularly, and the cushion stitched through like the back of the chair shown in fig. 125, as well as all round. An upholsterer's needle and thin twine are required for this work, which is performed as follows—

Knot the end of the twine and pass the needle through the border about 1 inch above the centre, pushing up the hair and bringing the needle out on the top, about 4 inches from the front. Then pass the needle back through the same hole in the top without catching the scrim, bringing it out on the same line of border, 2 inches to the right. Take a small catch of the border and repeat this all the way round, holding the two ends of the twine and pulling the hair firmly into the edge. Turn the cushion upside down and repeat the operation, which will be better understood after a careful examination of the edge of a mattress (fig. 128).

Should a very firm edge be required, another row at the top and the bottom will be necessary. It should have a catch on the top as well as on the border of about 1 inch each way, with the hair pushed in both upwards and downwards.

A thin coating of hair, called second stuffing, should then be fixed on the top of the cushion. This is done by making long stitches of twine all round, about 3 inches from the edge, with one or two rows between, and

passing the hair underneath them in small handfuls at a time, teasing it all out until it becomes level. If this coating is not covered with calico stitched to the edge, wadding should be placed between the hair and the covering. When the latter has been drawn on and securely stitched at the bottom, it may either be tufted or left plain, as desired. If plain, it must be stuffed flatter and firmer than if tufted.

In nearly all back cushions the edge stitching may be dispensed with. The centre stitching is necessary to prevent the hair from falling to the bottom.

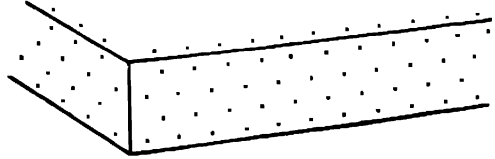


Fig. 128.

To remake a hair mattress,

the process is the same as that just described. Of course the hair should first be well beaten and teased. A mattress, however, is large, dusty, and troublesome, and had better be left to the upholsterer.

To Make Down Cushions.—The making of down cushions is daintier and simpler work. The front may be of any fancy material, brocade, tapestry, or fancy work on satin, plush, or any of the pretty shades of linen. The danger to avoid is puckering the material: many otherwise pretty cushions are spoilt by this defect, which may easily be remedied in the following manner:—

Draw a square in pencil on a clean sheet of paper spread out on a table. It should be about 1 inch each way larger than the cloth on which the fancy work has been done. Tack the work (face downwards) to these lines, stretching out all the puckerings, and with a cloth or brush sprinkle a solution of flour and water about the consistency of starch over all the sewn part. Pass a hot iron lightly over it until it becomes almost dry, scraping the baked flour from the iron from time to time. Leave the work in this condition for an hour, remove the tacking, and all the puckering will be gone, and the work very much improved.

If a frill is to be used a "Liberty" or a pongee silk will do equally well. This should be cut from 9 to 12 inches deep, according to the size of the cushion, with double fulness. It should be folded double and ironed along the fold, and it should have twice as much fulness round each corner as at the other parts to enable the frill to make a square corner. The back may be of the same material as the frill, and, if thin, should be lined with a sateen of nearly its own shade. The inside down cushion should be 1 inch each way larger than the covering; this makes it fill out better than if the two are of exactly the same size.

This description applies to all fancy cushions, whether intended for chair-backs or for other purposes.

To Re-upholster Furniture.—For re-upholstering worn furniture it is advisable to keep a stock of different sizes of tacks, a few pounds of hair at about 1s. per lb., a little wadding, an upholsterer's hammer, a small wooden mallet, and a screw-driver, or, what is better, a ripping chisel, which may be bought from any tool merchant. The first thing to decide is whether to

remove the old cover or to put the new one on top of it, sprinkling a little hair and wadding over it to fill up existing hollows. Should removal be decided upon, use the chisel carefully to knock out the tacks. Afterwards tease up the hair, add a little more, and cover it all over with calico, pulling it regularly and tightly, yet leaving a little of the straining to be done by the covering.

It is better to do without buttons. A plain cover is the best and simplest. Only the smallest tacks should be used, as they are less liable to damage the wood, and are more easily hammered in than larger ones. When putting on either calico or covering, always centre the back and front. Temporarily fix a few tacks at the back, strain gently towards the front, and do the same at the sides. When the cover is in position it can be gradually tightened all round. The corners and all upright obstructions should be cut in the way illustrated in fig. 123.

Before any cover is taken off it should be examined carefully in order to ascertain how it was originally put on. The amateur upholsterer should never neglect this useful precaution. He may not, and probably will not, be conspicuously successful in his first attempt, but a little practice will render the work easy.

